

No. 1004.

LONDON, SATURDAY, JANUARY 23, 1847.

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street, North, Strand, London. For France (JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.

PRICE
FOURPENCE
Stamp Edition.

TO ARCHITECTS.—The Committee of the Army and Navy Club are desirous of receiving DESIGNS for the erection of a CLUB-HOUSE. A Premium of 200*l.* will be given for the most approved Design, and 100*l.* for the second. Full particulars may be obtained on application to the Secretaries, the Army and Navy Club, 31, St. James's-square, between the hours of 10 and 12 o'clock.

By order of the Committee,
T. WALCOT, Secretary.
13, St. James's-square, January 20, 1847.

DECORATIVE ART SOCIETY, 20, Great Marlborough-street.—On WEDNESDAY NEXT, Mr. F. COOPER will read the Second Part of a Paper "On Stained Glass Windows," chronologically considered; containing notices of such as have been executed from the Sixteenth Century to the present date. Visitors admitted on application to
E. C. LAUGHER, Hon. Sec.
17, Sussex-place, Kensington.

THE LEARNED SOCIETIES AND PRINTING CLUBS OF THE UNITED KINGDOM, Metropolitan and Provincial.

Secretaries who have not received copies of a Circular on this subject are requested to forward their names, without delay, to the Rev. A. Hume, L.L.D., Liverpool.

ART-UNION OF LONDON; Incorporated by Royal Charter.
President—H.R.H. the Duke of CAMBRIDGE.

The list for the current year is now open. Subscribers will receive for each guinea paid, besides the chance of obtaining a work of Art at the distribution, a pair of prints, the "Last Embrace," and the "Neapolitan Wedding," engraved by Mr. Charles Rolfs and Mr. F. A. Heath, respectively, after T. Uwins, R.A., with a set of engravings in outline, from seven of the cartoons submitted in competition for the premium of 200*l.* offered by the Society for an historical picture.

4, Trafalgar-square, Jan. 1, 1847. GEORGE GODWIN; Hon. LEWIS POOCK, Secs.

WANTED, THIRTY UNMARRIED YOUNG MEN, to be received into the Training Institution at the Royal Military Asylum, Chelsea, for the purpose of being educated and sent out as SCHOOLMASTERS to different Regiments of Infantry and Cavalry.

The Candidates must be not under 19, nor above 25 years of age, of irreproachable moral character, good constitution, and not under the standard military height.

The literary qualifications of Candidates are, that they shall read fluently, write good hands, be conversant with the principles and practice of arithmetic, be well grounded in sacred and profane history, and have received, in other respects, a plain but liberal education.

Such persons as desire to share in the advantages thus offered will apply personally, or by letter under cover, to the Right Honourable the Secretary-at-War, to the Inspector-General of Military Schools, War Office.

MUSIC OR SINGING.—A Lady, accustomed to tuition, has time to devote to one or two Pupils. Terms as a Lesson. Letters to A.Z., at Mr. Wilkinson's, 4, Southampton-row, Russell-square, will be attended to.

CANONBURY MANSION.—This Establishment, for so many years conducted by the late Miss OATES, is now under the superintendence of the Misses SPRINGETT, her successors. The most eminent Professors attend the School; and the French is under the control of a resident Parisian. The Classes will re-open after the Christmas vacation, Jan. 28. Canonbury-place.

AS RESIDENT OR DAILY GOVERNESS.—

A Lady, a member of the Free Church of Scotland, wishes to obtain an ENGAGEMENT as DAILY or RESIDENT GOVERNESS, in London or the neighbourhood. She understands to carry forward children till about twelve years of age in all the branches of an English education, with French and Music. She has had considerable experience in tuition, and can produce the highest testimonials to her moral and religious principles, skill and assiduity in teaching, manners, and power of engaging the affections of children.—Letters to be addressed to W. W., 3, Regent-place, Regent-square.

GERMAN AND FRENCH PROTESTANT ESTABLISHMENT, VERNON HOUSE, BRUSWICK-TERRACE, BRISTOL-HILL, conducted by Mrs. TUPMAN, who has had considerable experience as a Teacher in Families of Distinction, to which she is at liberty to refer. The course of instruction embraces French and French Literature, and a sound English Education, based on religious principles, is added to thorough knowledge of the German and French Languages, for acquiring and speaking which facility there will be found peculiar advantages.

PRIVATE EDUCATION, BEULAH HOUSE, TONGATE.—Mrs. HOWELL continues to receive a LIMITED NUMBER OF YOUNG LADIES of the higher class to Board and Educate. Her system is essentially domestic, combining the comforts and indulgence of Home with careful and systematic tuition. The plan of instruction includes French, German, Italian, Music, Singing and Drawing, with every branch of a sound and refined English Education. Mrs. Howell begs to direct attention to the advantages which the highly favoured climate of Tongate offers to delicate children, to secure the full benefit of which the highest consideration.

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THE SCHOOL, conducted by Misses BAKER and WHITFIELD, with the assistance of the Rev. E. WHITFIELD, will be RE-OPENED on FEBRUARY 1st. The situation is airy and delightful, and but twelve miles distant from the Western Railway. The terms for board and instruction in the English and French Languages, Writing, Composition, Arithmetic, History, Geography, Astronomy, &c., 40 guineas per annum. Extra charges for board and tuition. Masters from Exeter and Taunton attend to give Lessons in Dancing and Music.—References may be made to the Rev. J. Kentish, Birmingham; Rev. J. Murch, Bath; Rev. W. James, Bristol; Rev. E. Bishop, Exeter; Rev. W. J. Odgers, Plymouth.

GERMAN.—HERR BRIAN, late of the British Museum Library, and of the Pestalozzi Institution, Workshop, German Tutor to Ducal and other Noble English Families, intends publishing by subscription, under Royal Patronage, a familiar Guide to the Knowledge of the German Tongue, including German Hand Writing, Copies, &c., under the Title of "GERMAN IN FIFTY LESSONS," especially for the use of Ladies. Price to Subscribers, of whom a list will be printed, 2*s.*, to be paid on delivery of the work. The author has been already honoured by the support of some of the most distinguished persons in this country; and any further Subscribers are requested to forward their names and addresses to Herr Brian, to the care of Mr. Alexander Birch, Stationer to the Queen, 8, Wellington-street North, Strand, London; or to Herr Brian, 3, Stafford-place, Piccadilly, London.

KENSINGTON HALL.—A COLLEGIATE INSTITUTION FOR LADIES, with PREPARATORY and JUNIOR DEPARTMENTS FOR YOUNGER PUPILS.—In this Establishment an earnest attempt is made to educate as well as to instruct, to impart useful knowledge and elegant accomplishments according to the most approved systems, and to supply a deficiency so long deplored in a Collegiate Institution for Ladies, which to advance beyond the usual limits of school instruction, and at the same time to insure the benefits of moral and religious culture. Much valuable information is conveyed by a series of practical Lectures and Conversations, extending over a period of two years, and embracing several courses on Theology, Literature, Natural History, Experimental Philosophy, and the application of Physical, Mental, and Religious Truths to the important objects of Self Knowledge, Education, and Domestic Economy.

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A few PRIVATE PUPILS are received as PARLOUR BOARDERS, with the privilege of attending the Lectures, Soirees, and Conversational and Musical Meetings, which are provided for the improvement and recreation of the Senior Classes.

The ensuing Session commences on the 14th inst.—Terms, Prospectuses, &c. will be forwarded to any address.

Kensington Hall, North End, Fulham, near London.

TO NOBLEMEN and others engaged in AGRICULTURAL STUDIES. The Advertiser offers his services as RESIDENT CHEMIST. He has been several years engaged in the analysis of Salts, Waters, and Minerals, in the Laboratory of the Royal Polytechnic Institution, under the direction of Dr. Ryan, to whom references as to character and ability are to be made.

LONDON PHONOGRAPHIC INSTITUTION. No. 11, Strand.—An Introductory and Explanatory LECTURE ON PHONOGRAPHY will be delivered on WEDNESDAY EVENING NEXT, Jan. 27, and will be continued on each Wednesday Evening during the month of February, in the Class Room of the Phonographic Institution, by Mr. BENJ. PITMAN (brother to the inventor of the art). To commence precisely at 8 o'clock. Admission by card only to be obtained, gratuitously, at the Institution, 11, Strand; or of Mr. Masters, Bookseller, Aldersgate-street; and at the Phonographic Depot, 1, Queen's Head-passage, Paternoster-row.

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ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

Instituted 1833.

COMMITTEE OF MANAGEMENT

For the Year 1846-47.

Appointed at the Twelfth Annual General Meeting of the Members, held at Edinburgh upon the 4th day of July 1846:—His Grace the Duke of Buccleuch and Queensberry.

Sir George M. Thomsen Grant, Bart.
The Solicitor-General.
Professor Wilson.
James Trotter, Esq., of Woodhouselee.
George Dundas, Esq., Sheriff of Selkirkshire.
Dr. Alexander Munro, Craiglockhart House.
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George Patton, Esq., of Cairnries.
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Edward James Jackson, Esq.
Dunald Grant, Esq.
J. A. Bell, Esq., Architect, Secretary and Treasurer.

Honorary Secretary for London.

Daniel Roberts, Esq., Pages Walk, Bermondsey.

Agents for London.

Messrs. Rowney, Dillon & Rowney, 31, Rathbone-place.

Mr. Cribb, 31, King-street, Covent Garden.

The Committee beg to inform the Members of the Association and the Public, that the Collection of the Annual Subscriptions for the current year 1846-47, has now commenced.

By a Bill passed during the last Session of Parliament, the principle upon which the Association was originally founded, and has been carried out, is recognized and sanctioned as an appropriate and constitutional mode of diffusing a taste for Art. As soon as the preliminary arrangements are carried through, the Association will be incorporated by Royal Charter.

In the Report by the Select Committee of the House of Commons on Art Tunes, which recommends these Associations to the protection of the Legislature, it is said:—"The natural aim of high art is twofold: the development of the highest moral and intellectual elements, and their development with national modifications. For these two purposes an immense variety of preliminary requirements, quite distinct from the mere technical, is requisite. To direct and encourage the artistic mind of the country to the attainment of such requirements, is a worthy object of ambition, and justifies the employment of a considerable portion of their funds in Societies, whose chief claim to public favour is their professed support of this object."

Constantly agreeing with the sentiments expressed in the above quotation, the Committee take this opportunity of earnestly requesting the attention of all those who have not yet enrolled themselves as Members of the Association, to its great importance and usefulness as a National Institution.

Members for the present year 1846-47 will be entitled to copies of a fine Engraving, now being executed by Mr. WILLIAM MILLER, after a noble Landscape of "Kilburn Castle on Loch Awe, Argyleshire," by J. M. W. TURNER, R.A. The Picture is the Property of Sir John S. Forbes, Bart., who has kindly placed it at the disposal of the Committee for the purpose of being engraved for the Members of the Association; and, as is well known to all lovers of Art, an Engraving by Miller, from a Landscape by Turner, must necessarily be a work of no small value.

The Members for the last year will receive, in the course of a short time, copies of the Engraving by Mr. LEON STOKES, after Mr. JAMES ECKFORD LADEN's admirable Picture of the "Ten Virgins." The Committee have much satisfaction in being able to announce that this engraving is the most perfect which has hitherto been distributed, and one of the finest examples of Line Engraving which has ever been produced in the United Kingdom. An impression from the Plate, which is now in the hands of the Printer, may be seen on application to the Honorary Secretaries.

This Print will be delivered at the residences of the Edinburgh Subscribers by persons employed for that purpose; and in the country, the delivery will, as usual, take place through the various Honorary Secretaries.

The Report by the Committee of Management for the year 1845-46, to which is appended a full List of the Members for that year, is in the course of delivery to the Subscribers resident in Edinburgh, and copies for distribution will be speedily forwarded to the different Honorary Secretaries, along with other necessary documents.

All persons already enrolled as Members, will be waited upon by the Collector, with receipts, with as little delay as possible. Those desirous of becoming Members for the current year are requested to furnish their names without loss of time to the Secretary, 61, York Place; or the Honorary Secretaries for London, January, 1847.

ART-UNION JOURNAL.—ADVERTISEMENTS

intended for insertion in the FEBRUARY Number must be sent to the Publishers, on or before Monday, January 25th. Chapman & Hall, 186, Strand.

This day is published, with nearly 300 Corrections, on a large folio sheet, price 1*s.*

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FLORIAN, FABLES, Ruth, Tobie, Galatée et Estelle, Théâtre; et *Fables de Lamotte*. 1 vol. post 8vo. pp. 556. Price 3s. 6d. London: F. Didot & Co. Amen-corner, Paternoster-row.

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RAILROADS.—The Public are informed that a New Edition is just issued of BETT'S RAILWAY and COMMERCIAL MAP OF ENGLAND and WALES. In addition to the distinguishing features which have rendered this Map perhaps the most popular of the present day, the new edition has all the new lines of railroad carefully laid down; those lines which are open for public conveyance being also prominently distinguished from the rest; and the whole having been executed with scrupulous attention to accuracy. Size 3 feet by 2 feet 6 inches. Price on cloth, in case 7s., on roller and varnished, 10s. 6d. London: J. Betts, 115, Strand; Simpkin & Co.; Whittaker & Co.; Hamilton & Co.; Ackermann & Co.; and Dobbs & Co.

KNIGHT'S MONTHLY SHILLING VOLUME.

On Feb. 1st will be published,

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In an article on the law of copyright, in *Douglas Jerrold's Weekly Newspaper*, the following allusion is made to the evidence produced in the recent trial in the Jury Court of Scotland, in which the proprietors of the Encyclopædia Britannica were called upon to vindicate their right to the Dissertation of the late Dugald Stewart:—

"During the trial, the magnitude of the expenses of this truly national work, the 'Encyclopædia Britannica,' seventh edition, in 21 volumes, quarto, was shown, and it was proved to have been no less a sum than 125,667l. 9s. 3d.—a sum which, when considered as the venture of two private individuals, is truly creditable to our native enterprise and energy. This amount of course includes every item of expenditure, among which the following are the most important:—

Contributions and Editing	£22,590	2	11
Printing	18,610	1	4
Stereotyping	3,317	5	8
Paper	27,854	15	7
Bookbinding	12,739	12	2
Engraving and Plate Printing	1,777	18	1

For the contribution of the Dissertation in dispute, Dugald Stewart received from the firm of Constable & Co. 1,600l., and for the accompanying Dissertations by Sir James Mackintosh and Sir John Leslie, the present proprietors of the Encyclopædia paid 1,430l. The cost of Professor Playfair's Dissertation is not precisely stated, but if paid for at the same rate as Sir John Leslie's, it could not fall short of 500l. For editing the volume the sum of 320l. was paid, bringing up the total expenditure for the literary labour of this volume alone to 3,450l."

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THE object of the present work is to lay before the reader the principal alterations which modern Critics have proposed in the Authorized Version of the Old Testament, together with the reasons for or against such emendations. The plan usually adopted throughout the work has been to give, in the following order, the Hebrew Text; the Septuagint Version, taken from the Vatican copy, unless otherwise specified; the Authorized Version; and, lastly, the Explanations, both of those Commentators who support the present version, and also of those who consider the Hebrew text to be corrupt, or to have been misunderstood by our Translators.

Unless the order of the alterations upon any verse required a different classification, next to the Authorized Version have been given the notes of those Commentators who agree with it, the oldest writers being placed first, because later Critics may fairly be supposed to have availed themselves of the labours of their predecessors, and their notes to be in some measure critiques upon the preceding ones.

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REVIEWS

Correspondence of the late James Watt on his Discovery of the Theory of the Composition of Water, with a Letter from his Son. Edited, with Introductory Remarks and an Appendix, by James Patrick Muirhead, Esq. Murray.

It is interesting to examine, in the history of a science, the steps by which the knowledge of a great truth has been arrived at. It rarely happens that any man advances steadily to the discovery of a new fact, without the labour of clearing away, at every step, the accumulations of error by which it is surrounded. When this is attempted, the almost invariable result is a falling short of the truth—or, with some minds of a highly imaginative character, the over-leaping it and floundering in the worse error of a metaphysical mysticism on the other side.

In the uncertainty of our knowledge of things, we seek to explain phenomena by hypotheses; and, allowing these to satisfy our minds, they influence our ideas so strongly that we elevate them into theories, which eventually become the established codes of the science of the times. The inaptitude of most minds to the labour of close induction, and the consequent readiness with which they seize a plausible explanation, are the primary causes of the numerous false conclusions which have been made—and which are still received to a large extent as the true revelations of Nature's mysteries. Few minds have the power of overstepping conventional fallacies—or, clearing themselves of popular error; but it is for the few who do so emancipate themselves that the honour which attaches to the discovery of a truth is reserved. That honour is often purchased at a high price: and present suffering is too frequently the penalty which is paid for future fame.

Fame being, then, the sole reward most commonly of the intense thought and long and wearying researches of the philosopher, it is important that this, at least, should be secured to him; and we must regret whenever there arises a difficulty in awarding the merit of discovery. Regret it, however, as we may, it is certain that circumstances frequently present themselves which surround the question of any particular discovery with much complexity. These circumstances generally arise out of the spirit of the times. It seldom happens that a great truth bursts quite unexpectedly upon us—or comes, like a comet, suddenly into our system:—rather like the cloud which is seen to gather no bigger than a man's hand on the verge of the distant horizon, it slowly rises to the zenith, gradually expands, and astonishes us at length with its burst of electric fire. If we look into the history of discoveries, we shall see that men have, in most cases, had some dim perceptions or anxious doubts, which have conducted many minds at the same time to the labour of investigation. There has been a gradual accumulation of small facts; in seeking to explain the phenomena connected with which men have been floating close to the more important truth, till not unfrequently the discovery, due to the circumstances of the age, has been finally made, at nearly the same time, by men unknown to one another and in different countries. Something like this would appear to have been the case in the important discovery of the composition of water. The question has of late years given rise to so much discussion—there has been exhibited such a spirit of partisanship—and such high talents have been engaged in the controversy—that we have taken great care to give the subject our

cautious and unprejudiced examination. It will not be uninteresting to examine briefly the progressive advances which were made towards the discovery in question: and the examination will, we believe, show that many minor discoveries and recorded observations pointed to this one—and that the new truth broke upon the world of science at its appointed time, when men were prepared for its advent.

The ingenious hypothesis of Stahl, that chemical phenomena depend on a general cause, which was supposed to diffuse itself through all bodies as their combustible element, and was called *phlogiston*, had long held possession of the chemical mind. From the school of Berlin, supported as its doctrines were by the great Boerhaave, experimental science had long received its laws; but men were beginning to find out that *phlogiston* would not explain many phenomena, and to feel that something was wanting to which these might be referred. In this state of uncertainty, chemical science remained until the end of the eighteenth century; when the discovery of the decomposition of water mainly, though indirectly, conducted to overthrow the *phlogistic* hypothesis. In 1776, Volta fired inflammable air (hydrogen gas mixed with common air) by the electric spark:—and, in 1778, Macquer observed that when inflammable air was burnt in a close vessel full of common air, moisture was formed which he found to be pure water. This water was supposed to be merely the fluid which was held in suspension by the air. We have no evidence of any other examination of this experiment until 1781; when Mr. Warltire being desirous of ascertaining if the element which maintained inflammable air in the gaseous state had weight, consulted Dr. Priestley on an experiment in which he proposed to fire the mixed gases (common and inflammable air) in closed vessels; and being assured by Priestley that this might be done with safety, he commenced the examination. Finding that heat and light were evolved in the explosion, and as nothing else could escape, Mr. Warltire concluded that if these principles had weight he should detect the fact by the diminished weight of his apparatus: and he was led to believe that "a loss of weight was always found." Dr. Priestley repeated these experiments; and pointed out, as it appears from his own account, the moisture which constantly formed on the glass globe after the explosion to Mr. Warltire. The moment the latter saw the moisture on the inside of the close glass vessel, in which he afterwards fired the inflammable air, he said that it confirmed an opinion he had long entertained,—viz. that common air deposits its moisture when it is *phlogisticated*.

On the 15th of January, 1784, a memoir entitled 'Experiments on Air,' by Cavendish, was read to the Royal Society; in which that distinguished philosopher says, "All the foregoing experiments, on the explosion of inflammable air with common and dephlogisticated airs, except those which relate to the cause of the acid found in the water, were made in the summer of the year 1781, and mentioned by me to Dr. Priestley." This was interpolated four months after the reading of the paper. On this expression the Rev. Vernon Harcourt chiefly rests his argument in support of the priority of the claim of Cavendish. If, however, we refer to the *fac-simile* of Cavendish's notes, published by Mr. Harcourt in the eighth volume of the 'Reports of the British Association,' we shall find it commencing with "*Explosion of inflamm. air by el. in glass globe to examine Mr. Warltire's experiment.*" These experiments are dated July and August; and although the moisture on the glass is observed, it does not

appear that Cavendish had formed any conclusions from the fact of its appearance,—his attention being directed entirely to ascertain if Mr. Warltire was correct as to the loss of weight after the explosion of the gases. At the close of the next year, it would appear that Cavendish was engaged in particularly examining the results of the combustion: and on November 18, 1782, the following entry occurs in his note-book:—"This experiment was repeated; the quantity of each air burnt was not well known; about 150 grains of water were caught," &c. We have no evidence that Cavendish made these last experiments known. Indeed, writing in 1784, he says, "During the last summer, also, a friend of mine gave some account of them to M. Lavoisier, as well as the conclusion drawn from them,—that dephlogisticated air is only water deprived of *phlogiston*." From this, at least we may infer that the "conclusion drawn" was not at all events communicated to Priestley in 1781. In a letter, written by Dr. Priestley to Sir Joseph Banks, dated April 21, 1783,—and which was read before the Royal Society, June 26, 1783,—the former says, "Still the experiment with the tobacco pipe, in which steam is made red hot, &c., cannot be explained so well on any other hypothesis (*the conversion of water into air*), any more than Mr. Cavendish's experiment on finding water on the decomposition of air." It is clear, therefore, that in the spring of 1783, Cavendish's "conclusion" was not known to Priestley. From the volume of Correspondence now before us, we learn that in December, 1782, Dr. Priestley writes to Mr. Watt, "I have the pleasure to inform you that I readily convert water into a permanent air by first combining it with quick-lime and then exposing it to a red-heat. *This, I believe, agrees with your idea on the subject.*" A few days later Watt writes to De Luc of Priestley's "surprising discovery, which seems to confirm my theory of water undergoing some very remarkable change at the point where all its latent heat would be changed into sensible heat." The interesting letters which passed between Watt, Dr. Black, De Luc, and Priestley all go to confirm the interest which Watt took in all Priestley's experiments as tending to confirm his theoretical views. Priestley, Watt, and some others met every month, at the full of the moon, to discuss scientific questions: and before "the Lunar Society," as it was called, the composition of water was a frequent topic. We must, however, refer our readers to Mr. Muirhead's publication for much curious information; and hasten to examine the question of publication—by which, after all, these disputed points must be decided.

It is clear that in November 1782, Cavendish, by burning hydrogen in oxygen, collected 150 grains of water—and that previously to December 1782, Watt had formed a correct theory of the composition of that fluid; and there is no satisfactory evidence to prove that any knowledge existed on the part of either of these philosophers of the conclusions at which the other had arrived. Our examination of the papers printed in the 'Transactions of the Royal Society' has convinced us that either gross carelessness prevailed, or that some irregularity was permitted for the purpose of insuring to Cavendish the undivided merit of the discovery. We hope we can prove, for the honour of all concerned, that the former is the more probable conclusion to be drawn from all the circumstances.

On the 26th of April, 1783, Watt writes a paper, setting forth his theory of the composition of water to Dr. Priestley;—requesting that it be read after the Doctor's memoir

describing his experiments. Dr. Priestley's paper was read on the 26th of June, 1783. On the 23rd of that month, Watt writes to Dr. Black—"I have withdrawn my paper from the Royal Society, on account of an ugly experiment the said Dr. Priestley tried at my desire." On the 25th of November, 1783, Watt writes to Mr. De Luc that he was engaged on a revised copy of his memoir, to be presented to the Royal Society through him (Mr. De Luc).—There have been charges made to the effect that a culpable alteration of dates distinguishes Sir Charles Blagden as the friend of Cavendish in this transaction. Let us see how the case really stands. We find printed at the head of Watt's memoir—"Birmingham, November 26, 1784," and "read, April 29, 1784." What can be more evidently an accidental misprint than this? A paper received in November could not have been read in the April of the same year. It must be evident that November 26, 1783, was the true date: and it certainly appears that more strife has been raised by this matter than it called for. Another point is not so satisfactory. Cavendish's memoir, 'Experiments on Air,' was read January 15, 1784:—Watt's letter, although sent in November of 1783, is not read until April 1784. The first copies of Cavendish's memoir which were circulated contain no reference to Mr. Watt. Mr. De Luc calls Watt's attention to this in a letter written in March 1784: to which Watt replies—"I by no means wish to make any illiberal attack on Mr. C. It is barely possible he may have heard nothing of my theory; but, as the Frenchman said when he found a man in bed with his wife, *I suspect something.*" The remainder of this interesting letter—exhibiting the writer's fine character and high feeling—we must extract from Mr. Muirhead's book:—

"As to what you say of making myself 'des jaloux,' that idea would weigh little; for, were I convinced I had had foul play, if I did not assert my right, it would either be from a contempt of the medium of reputation which could result from such a theory,—from the conviction in my own mind that I was their superior,—or from an indolence that makes it easier to me to bear wrongs than to seek redress. In point of interest, in so far as connected with money, that would be no bar; for, though I am dependent on the favour of the public, I am not on Mr. C. or his friends, and could despise the united power of the illustrious house of Cavendish, as Mr. Fox calls them. You may, perhaps, be surprised to find so much pride in my character. It does not seem very compatible with the diffidence which attends my conduct in general. I am diffident, because I am seldom certain that I am in the right, and because I pay respect to the opinions of others where I think they may merit it. At present *je me sens un peu blessé*. It seems hard, that in the first attempt I have made to lay anything before the public, I should be thus anticipated. It will make me cautious how I take the trouble of preparing anything for them another time. I defer coming to any resolution till I see you; but at present, I think reading the letters at the Royal Society to be the proper step. I ask your pardon for the egotism of this letter."

Watt visited London shortly after this; and the president of the Royal Society, Sir Joseph Banks, paid him every attention. The result was, that the letters were read, as we have stated, on the 29th of April 1784,—and printed in the same volume with Cavendish's memoir. In this memoir also appears the passage beginning—"As Mr. Watt, in a paper lately read before this society," &c. As Cavendish's paper was read in January and Watt's in April, it would seem evident, if there existed no other proof, that this was inserted after Mr. De Luc had claimed priority for Watt. Sir Charles Blagden is said to have inserted this and another interpolation: and, if so, despite the

heavy charges made by M. Arago and Lord Brougham against him, these passages seem to prove honesty of purpose on his part. It must be remembered that Mr. Maty was secretary to the Royal Society in 1783:—Sir Charles Blagden was not even on the council. He commenced his duties as secretary in May 1784—after the reading of Watt's letters—and also after the first impressions of Cavendish's 'Memoirs' had been printed off and privately circulated. The errors which are to be found in the commencement of the 74th volume of the Transactions prove that things were very loosely conducted in the society at this time: but we certainly cannot find any evidence impeaching the intentions of the recently appointed secretary, Sir Charles Blagden—who endeavours, it would seem, to rectify an error in the least offensive manner.

That Cavendish was a plagiarist from Watt need not be admitted:—nor can we think that Watt had heard of the conclusions to which Cavendish had come previously to sending his letters to Priestley in 1783. We think that we have shown that the circumstances which at this period impelled men of science onward, led the one philosopher by theory and the other by experiment to similar conclusions. Watt, with the fine perception of genius, saw through the errors of phlogiston a great truth; and he would not allow the arguments of his friend Priestley, even when apparently supported by experimental evidence, to prevent his trust in the revelation:—Cavendish, learned, wealthy and industrious, in the retirement of his laboratory pursuing the examination of a phenomenon to which Mr. Wairtore or Dr. Priestley first drew attention, proved by experiment the composition of water. That which Watt saw *must* be true Cavendish proved to be true. Two minds, both of a high order, but differing as stars differ from one another in glory—led by the force of those agencies which mysteriously direct the progress of events—arrived, at the same time, by different paths, at the same great truth:—with the discovery of which their joint names must be for ever honourably associated.

Faust, a Tragedy. By J. W. von Goethe. Translated by Captain Knox. Ollivier.

THAT the poem of Faust is one of those which continually stimulate poetical taste to their imitation, is one of the strong evidences of the genius that produced it. Translator after translator appears—each accepting the task as not merely a test of his power over two languages—but also of his critical judgment in the choice of subject and mode of treating it. Besides the worshippers of the original at its native shrine, copies are made for idolaters at a distance. Such is the fame of a true work of art—and such is the homage which the world is proud to pay to well established reputation!

We have carefully examined Capt. Knox's translation; and, dissenting from some of his renderings, we yet hesitate not to say that he has nothing to fear from comparison with his predecessors—though amongst these are Mr. Hayward and Dr. Anster. Not so literal as the former, nor so poetical as the latter, he is perhaps more faithful than either to the spirit of the original. He boasts in his preface of having enjoyed the personal acquaintance of Goethe;—and takes for himself high ground. "I may venture to say," he writes, "that I have spared neither time nor labour in the task; which I have looked upon more in the light of the transposing of a beautiful piece of music from one key to another, than as a mere affair of arranging words and syllables." Of course, we cannot lift our commendation to the height

of a claim like this. The translation is far—very far—from the ease and smoothness of the original. Goethe, in this poem, of set purpose wrote doggerel with the utmost elegance;—and it is in the artistic blending of familiar diction with poetic fervour that the difficulty, for any one who would translate him, lies. There is to be neither vulgarity, nor pretension, nor Hudibrastic licence; but the whole and the parts must have a pervading polish and refinement,—a spring of perpetual pleasure to the reader. This is the source of the intense enjoyment which the Germans have in the reading of the poem. It is the accomplishment of a species of excellence rare to meet with at all—and marvellous to find in such almost ideal perfection. We need not wonder, therefore, that Capt. Knox's version will not bear to be tried, in this respect, by the standard of the original;—but we may justly complain that he too often falls short of the versifying facilities displayed by some of our own inferior but popular metricists. We will, however, adduce one of his best passages as a specimen:—

Faust. What in your mighty sweetness do ye seek,
Ye tones of Heaven, with me that dwell in dust?
Seek elsewhere mortals flexible and weak.
I hear the message, but I cannot trust;
Faith's chosen child is the miraculous.
I dare not strive those distant spheres to gain
From whence these holy tidings came to us;
And it seems that long remembered strain
In youth, recalls me back to life again.
The kiss of heavenly love upon me fell,
In the deep stillness of the Sabbath calm,
The heart-felt fulness of the Sabbath bell,
A prayer to my glad soul, sufficient balm,
Beyond conception sweet, a holy longing,
Drove me to wander forth through wood and mead,
And in the thousand tear-drops warmly thronging,
I felt a world grow up, mine own indeed.
The joyous sports of youth those tones revealing,
Of the spring feast once more the joys unfold,
And recollection fraught with childish feeling,
Me from the last dread step of all withhold:
Oh sound, sound on, thou sweet celestial strain,
The tears well forth, the earth hath me again.

We must not close this brief account without special mention of the notes by which the version before us is profusely illustrated. These present us with parallel passages from Milton, Bacon, Cowper, Shelley,—and many others: so happily managed as sometimes to throw a flood of light on concise allusions which are more or less obscure in the text itself,—the proportions of the poem not admitting of more adequate development.

Azeth: the Egyptian. A Novel. 3 vols. Newby.

WE are indebted to 'Azeth, the Egyptian,' for much pleasure:—not merely because it has taken us out of the world of jails, police-stations, taverns, hospitals, and other abiding-places of pain, crime, and ignorance, where of late our novelists have too perseveringly set up their rest,—but because the author has power to retain us in that distant land and those antique times to which his romance is devoted. Knowing almost by heart Moore's 'Epicurean,' and the chaster and more powerful 'Valerius' of Mr. Lockhart,—remembering distinctly 'Salathiel,' and 'The Temple of Melekartha,' and 'Aloy,' and 'Pantika,'—we still place 'Azeth' high among stories of the ancient world. There are readers of fiction who will at once be repelled by the names of Amasis, and Psammetichus, and Sethos, and Nitocris:—who care not for Hierophants, and Initiatory Sacrifices, and Memphian Mysteries,—nor would bestow a moment on the secret of the Pyramids. Such will find 'Azeth' over-wrought, tedious,—florid with a profusion of gorgeous colour, and deficient in that clearness of construction which gives force and progressive interest to the narration of adventure. We admit the existence of every one of these faults: sins, perhaps, of too much, rather than too little learning—of a fancy exuberant, not

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convulsive. The author's descriptive style, though temperate as compared with the writing of some of our realists in fiction, is too ambitious: but his tale, as we have said, held us enthralled, because it seems to have been neither a task undertaken by Pedantry nor a sport entered into by Caprice, so much as a labour of Love.

Of its matter we will say no more than that the story is made up of the struggles of true Faith against the sensual impostures and worldly wisdom and false reasonings of the corrupted priesthood of the Egyptian divinities—that War and Ambition play their parts in it—that Love is not wanting (this portion of the tissue being coloured with great sweetness and delicacy)—and that the Mysterious Agent, never absent from a romance, who controls every one's secrets, and is at last all but mastered by *his own*, takes the shape of a Dwarf from a far and barbarous land—our own Britain. Here, it will be seen, are no new combinations: but, on the other hand, the demarcations of character are clearer than is customary in tales of this class. In none of those to which we have above adverted—"Valerius" excepted—is the contrast of natures, nations, and attributes so well kept up. The Priest Amasis—the Warriors Psammetichus and Zminis—the Neophyte Azeth—the strange Chinese, and the hideous Chebron preserve their individualities till the last. Nitocris, the queenly, is pleasantly accompanied by her handmaiden Taia; and Lysinoë—the "Alethe" of "The Epicurean" and the "Zelica" of "The Veiled Prophet" in another form—is at least as true to womanhood as her predecessors. But, to show the author's manner, we can hardly do better than exhibit what may be called The Chorus to these principal characters of the drama:—

"In a large and luxuriantly furnished room, sat, or rather reclined, on long low couches—half buried in their soft cushions and enveloped in their painted hangings—three girls of the most exquisite shape and beauty. A peculiarity of dress, expression, and demeanour, bespoke them professors of a different mode of life to that of one staid and grave modesty characteristic of the Egyptian women. There was a freedom in their glances, and a voluptuousness in their gestures, which have ever been the distinguishing marks of the maiden followers of the dance and the song. Their dress, of the lightest materials, scarcely concealing the form it covered, fell to their feet in loose gauzy folds,—now wafting into a kind of cloud-like misty envelope, through whose white haze the shrouded figure was but dimly visible, like the flower seen at twilight—now clinging tight, revealing each faint motion of the well-formed limbs, as the silver-ankled maidens bounded through the air. Their hair was plaited into a profusion of narrow strings, secured in two larger clusters and tied together at the ends with cords ornamented with small blue and gold balls; and this was one distinguishing mark of their calling. About the chamber were strewn various musical instruments. Here lay a double pipe of box-wood, with the ivory mouth-piece set round with emeralds, and the whole instrument highly carved and ornamented. There was a lyre of four chords, turned into the shape of a gazelle; the case inlaid with ivory and ebony in alternate squares, like a tessellated pavement; while inlaid in turn upon these were narrow strips of gold, forming a pattern of volutes and scrolls. By the side of the lyre was a pair of small hollow wooden cymbals, or crotala, the leathern thongs of which were richly embroidered with silver and many-coloured threads, to make them more fit for the gentle hands of the dainty minstrels; and a little farther off stood a harp, surmounted by a beautifully carved female head, intended to represent the Foreign Achor, the too-lovely Helen of Troy. Beneath a large chair, and playing with a ball, lay a small Indian goat, with its long soft hair glistening like the silks of Serica, and its bright eyes gazing up with a languid expression; a monkey chattered on a spacious frame, or perch;

and reposing on a square rug, slept a stealthy, crafty ichneumon. The furniture of the room was luxurious in its character, though not costly. The woods were of native growth; the gilding but in small portions; the stuffs with which the double chairs, and low couches and stools, were covered, were not of the best manufacture, though their bright colours and graceful disposition amply compensated for their want of intrinsic value; the small, square, or oblong carpets were not from the best looms of the Memphite or Theban workman, not to speak of their being the produce of the distant Lydian, as was usual with the richer classes; but they were in great numbers, and piled up in most pleasurable places of repose. The maidens themselves were dazzling with glittering trinkets. Round their swelling waists were zones of beads, and small bells that tinkled as they moved, and served as harmonious symphonies or accompaniments, clashing in time to the measure of the music, and to the speed or slowness of the dance. Gold and precious stones from the emerald mines and the mines of Ethiopia, were twined among the glossy braids of their raven hair—glistening there like stars through the darkness of the night. Collars encircled their smooth throats; chains rested on their soft necks; hands encircled their arms, and rings kissed each taper, rosy finger; while anklets clanked musically as they walked. Their hands and feet, stained with a deep rose colour, blushed like pink lily buds, or the blossoms of the Indian sweet-scented malati, when the sunshine first wakens them to life and love. Their large lustrous eyes were made still more beautiful, by the aid of the black powder with which the lids were tinged, and their full, richly red lips looked more lovely from the dark shade which was on the short and curved upper lip. They lay on their couches, the three most beautiful of all the beautiful Theban dancing girls: the three fairest of a band where each was fair as a very incarnation of the Spirit of Beauty."

Nor will the reader be displeased with a fragment of their talk:—

"But Eirene, thou art, indeed, very, very mischievous," sighed Berenice patiently. "See my poor hair. Oh! how shall I ever braid it smooth again! Thou hast done me a world of ill, Eirene—thou hast indeed!" "Let it be," laughed Eirene, putting her arms round her sister's swelling waist, and looking archly into her sleepy, almond-shaped eyes. "Thou lookest much lovelier thus. And when Zminis comes, he and I together will bind it for thee. Thou shalt be all fitly attired, when the Barbarian and the scribe arrive. But this soft negligence will please thy lover! Wilt thou have Zminis for thy tire-woman?" "When thou art his own, I wager many a golden ring that he will deck thy head more oft than thy hand-maidens, were they many as the stars in the sky! And wouldst thou not love to see his soldier fingers mistaking the proper bands, and in their manly hugeness, making all rumpled and disturbed, that which should lie so smooth and straight?" A smile stole over the face of Berenice, as she moved her lips and answered, "Ah! that indeed will be a blessed time!" Then she sank back amongst her pillows as if overpowered with the deliciousness which her young heart promised her in the future. "Wilt thou sing, sweet Berenice?" asked Isenofra. "I am hoarse of voice to-night." "Wilt thou play then for Eirene and me on thy lute; and we will sing the new Song of the Water-plants?" "Play? O Thoth, nay?" "Oh! thou wilt dance, instead?" "Nay—I am weary." "In the name of thy mother, what wilt thou do?" cried Isenofra, losing patience: a thing soon lost with her. "Sleep. Dear Isenofra, leave me in peace. I only ask thee to leave me alone for a few short moments." "Nay, nay! Zminis—Bocchoris—Misaphris—Chebron—the Barbarian—all are coming to-night! Rouse thyself, dear child, for we must prepare for them!" "I am prepared, Isenofra." "Dost thou know the new dance, and the new game?" "Of course I do! What an idle question!" "And the water-plants' song?" "Yes, yes!" "Art thou perfect in that which thou hast practised so long in vain?" "I think I am." "Think? Thou wilt ruin our trade, Berenice, if thou dost not take heed!" "Shall I so?" quietly said the incorrigible, closing her eyes. "Then wait until I do before thou dost chide and worry me thus!" The door opened as she pronounced these words, and a tall and handsome man, dressed in the

garb of a soldier, entered the room. With a cry of joy and a swiftness hardly to be expected from one so indolent, Berenice darted from her seat, and rushing into his arms, which he opened to receive her, imprinted a kiss upon his broad and manly chest. "Why, sweet! thou wouldst almost persuade me that thou wert pleased with my coming," said the soldier fondly, smoothing back her dishevelled hair, and looking into her face, with a flush of delight mantling over his sunburnt cheek."

Though we could easily have chosen some more gorgeous or startling picture, we know not many examples of richer colouring and finish more elaborate than this. Let us add, that, with all the author's exuberance of ornament, and dealing, as he does, perpetually with the seductions wherewith Sense besets Spirit, the meretriciousness of tone so hard to escape is, with very trifling exceptions, avoided.

Those curious in comparisons may place the description of Azeth's Initiatory Trials in parallel with the similar marvels described in "The Epicurean"—both derived from the same sources. Our author has also, not infelicitously, turned to account the curiosities of ancient science. But enough has been said to direct the attention of those likely to be interested towards "Azeth." In any future effort, the writer will do well to be briefer and less ornate—not less careful. The present romance may not command a large circle of admirers,—but those whom it seizes, we think, it will keep; and if it be a first work—as we have some reason to fancy—it is one of no ordinary promise and performance.

Memoirs of the Life and Times of Sir Christopher Hatton, K.G., Vice-Chamberlain and Lord Chancellor to Queen Elizabeth. Including his Correspondence with the Queen and other Distinguished Persons. By Sir Harris Nicolas. Bentley.

"OF Sir Christopher Hatton," remarks the editor, "less was known than of almost any other statesman of that period." Indeed, until Lord Campbell's memoir appeared in the "Lives of the Lord Chancellors," no attempt had been made to give a detailed account of his career. This neglect, as the editor suggests, arose, probably, from Hatton having been regarded rather as a mere courtier than as a statesman;—and certainly, as compared with Burghley, Walsingham or Leicester, we are inclined to coincide with that view. Still, Hatton was a man of considerable note in his day;—the companion and friend of those great statesmen, and, indeed, of Elizabeth herself. A memoir of him, therefore—especially if illustrated by original documents—could scarcely fail to throw some additional light on the period. The transcript of a "Booke of Letters received by Sir Christopher Hatton, Vice-Chamberlayne to the Quene's Majestie, from sundry parsons, and procured by him to be written in this same Booke,"—which was formerly in Mr. Upcott's collection, and is now placed among the "additional manuscripts" in the British Museum, having been sent to Sir Harris Nicolas for the purpose of publication with illustrative notes, he determined to incorporate the contents with a memoir of Sir Christopher Hatton,—adding, also, several other letters which were discovered in the State Paper Office. The result is the volume before us.

Sir Christopher Hatton was the third son of a country gentleman, who held the estate of Holdenby in Northamptonshire, and whose family "came in with the Conqueror." He was born at Holdenby, in 1540; and, by the death of his father when he was but six years old, and the subsequent deaths of his two elder brothers, succeeded young to the family estates. Nothing farther respecting his youth is known; except that he entered as a gentleman commoner

at St. Mary's Hall, Oxford, and on his leaving the University became, in 1560, a member of the Inner Temple:—

"Some of his biographers have said that he did not enter the Temple with a view of studying the law as a profession; but, as has been justly observed, that report was probably invented to increase the wonder, if not the obloquy, which his appointment as Lord Chancellor created. It is supposed that Hatton was never called to the bar; but, though no proof of the fact exists, it may nevertheless have occurred. He became eligible to be called within five, if not three, years after his admission as a student; and, as no book is preserved in which 'calls' are registered before 1567, Hatton may have been made a barrister between 1565 and 1567; but he was never either a Reader or a Bencher of his Inn."

It is not improbable, we think, that to the Christmastide festivities of the following year Hatton might owe his subsequent high fortunes. Certain it is, that in 1561 the Inner Temple celebrated Christmas by a splendid masque; in which, while the character of "Master of the Game" was played by him, Lord Robert Dudley, afterwards the Earl of Leicester, scorned not to take, under the "choice Greek" name of "Palaphilos," the part of "Constable and Marshal." As the very parts assumed by the two young men must of necessity have introduced them to each other during the numerous "orderings" and rehearsals of such an elaborate piece of pageantry as "the Masque" was, it seems most likely that *then* the foundation of that intimacy was laid between the Queen's most powerful favourite and the young heir of Holdenby by which, eventually, he so largely profited. The story that Hatton was introduced to the Queen in one of the masques presented by some of the gentlemen of the Temple to her seems perfectly consistent with this view; and unless Lord Robert Dudley had been willing that Hatton should thus make his appearance at court, we well know, from what has been recorded of *his* influence, that the young dancer, however "tall and proportionable," would never have been allowed to come thither "by the galliard." The exact time of Hatton's introduction to the Queen cannot be ascertained. As, however, he was not made one of the Gentlemen-pensioners until between March and June, 1564, his rise—even if this mere appointment may be considered as such—could not have been very rapid. As to Elizabeth's "tender heart" being touched by the tall young gentleman and his dancing,—according to Lord Campbell,—and his being, in consequence, placed in the band of Gentlemen-pensioners, it might as well be said that Queen Victoria's heart is touched when a tall gentleman is appointed officer in the Grenadiers. The reader acquainted with the regulations of the old royal household books well knows that the band of Gentlemen-pensioners consisted of the tallest and most "personable" gentlemen that could be found. That a young man, therefore, of gentle birth,—and such alone were eligible,—of the requisite appearance and stature, should be thus selected, has nothing remarkable in it.

It is not until four years after this appointment, that we find Elizabeth displaying any tokens of favour towards Hatton; and then, in 1568, he exchanges the manors of Holdenby with the Queen for lands at Sulby, receiving on the same day a lease of the manors of Holdenby for forty years. "From this time," says the editor, "the royal bounty flowed upon him in so copious a stream as to excite wonder, if not suspicion." Still, if his tall stature and graceful dancing had won him this high favour of the Queen, why should four long years elapse ere he received the royal bounty? Is it not far more likely that Hatton during this time had proved himself a diligent and faithful servant

at court, and that he gradually rose to a higher station? As to Leicester being jealous of Hatton's rise, why, at the very time—between 1568 and 1571—when numerous gifts and offices were heaped upon Hatton, Leicester had been compelled to give up the hopes, which he certainly had at one time indulged, of becoming husband to the Queen, and to look upon her alliance with the Archduke as most probable. For vulgar libels such as are referred to by Sir Harris Nicolas at pp. 13, 14, the very remark that "scandal was equally rife with respect to both" proves to us that it was, indeed, scandal only. What could the astute Earl of Leicester—who from his deep cunning, rather than from his dark complexion, received the well-known *soubriquet* of "the Gipsy"—that haughtiest of nobles, who in aspiring to the favour of Elizabeth aspired to her hand and a share of her crown,—her own cousin,—what could *he* be about, to allow a mere young adventurer to become *his* rival? In a subsequent part of this volume, we find that court intrigue well nigh put Sir Christopher Hatton out of favour, that Raleigh might be advanced. Now, if court intrigues were so powerful, can we believe that during the earlier portions of Hatton's career Leicester could not wield that power to Hatton's ruin, had it so pleased him? Instead of this, we find Hatton and Leicester continuing all along good friends,—even to the death of the latter; Leicester, on more than one occasion, lamenting to him, confidentially, his differences with the Queen,—while, by one of the last acts of his life, he appointed Hatton joint executor to his will, and bequeathed to him, as his "dear old friend," "one of my greatest basins, and ewers gilt, with my best George and Garter."

The strange, though very incoherent, letter of Edward Dyer,—of which, however, no original exists,—for the reasons mentioned before, could never, we think, bear the construction which the editor seems inclined to assign it. Dyer was the confidential servant of Leicester; and yet, he is represented as giving Hatton advice how to secure the Queen's favour—which we find was now likely to be obtained by a third, the young Earl of Oxford. And this letter is not only carefully preserved, but actually copied! With regard to the still stranger letters of Hatton himself (now first given from the State Paper Office)—although we are truly disgusted at the equally bad taste which could write, and that which could receive them,—we yet think that, if they indeed bore the meaning which the editor insinuates, it is difficult to imagine why they should have been at once so carelessly, and yet so carefully, kept; being, in the first instance, sent by common conveyance, and placed in the usual receptacle of letters,—and then, as though of some political value, hoarded up, from generation to generation, among our national archives.

Each of these letters bears for superscription, three rudely formed triangles, placed side by side; and a nondescript sort of flourish which in the first is placed beneath—but in the three others, on the same line. Now, when we recollect the importance of ciphers at this period,—how constantly they were used to convey intelligence of the utmost political importance, and that, like telegraphic signals, they consisted often but of three or four signs,—we cannot but think that the key to the letters would be found in the discovery of the ciphers. If it be urged that, even allowing this, the letters are still very strange ones to be addressed to a queen, we must reply by pointing to the extravagant and ridiculous style of letter-writing which in that age so widely obtained; and by referring to letters more openly addressed to the same queen, more than twenty years later, by Raleigh and Harrington. The first

of these four letters exhibits Hatton as under the displeasure of his sovereign lady,—and dolefully exclaiming, "Spare your poor prostrate servant from this pronounced vengeance." He, however, appears soon after to have made his peace; but falling seriously ill, he was advised to go to the Spa;—and thither, in June 1573, he proceeded, accompanied by Dr. Julio, an eminent court physician. The following is the first of his letters to the Queen from thence:—

"If I could express my feelings of your gracious letters, I should utter unto you matter of strange effect. In reading of them with my tears I blot them. In thinking of them I feel so great comfort, that I find cause, as God knoweth, to thank you on my knees. Death had been much more my advantage than to win health and life by so loathsome a pilgrimage. The time of two days hath drawn me further from you than ten, when I return, can lead me towards you. Madam, I find the greatest lack that ever poor wretch sustained. No death, no hell, no fear of death shall ever win of me my consent so far to wrong myself again as to be absent from you one day. God grant my return. I will perform this vow. I lack that I live by. The more I find this lack, the further I go from you. Shame whippeth me forward. Shame take them that counsel me to it. The life (as you well remember), is too long that loathsomely lasteth. A true saying, Madam. Believe him that hath proved it. The great wisdom I find in your letters, with your Country counsels are very notable, but the last word is worth the bible. Truth, truth, truth. Ever may it dwell in you. I will ever deserve it. My spirit and soul (I feel) agreeth with my body and life, that to serve you is a heaven, but to lack you is more than hell's torment unto them. My heart is full of woe. Pardon (for God's sake) my tedious writing. It doth much diminish (for the time) my great grief. I will wash away the faults of these letters with the drops from your poor Lydds and so inclose them. Would God I were with you but for one hour. My wits are overwrought with thoughts. I find myself amazed. Bear with me, my most dear sweet Lady. Passion overcometh me. I can write no more. Love me; for I love you. God, I beseech thee witness the same on the behalf of thy poor servant. Live for ever. Shall I utter this familiar term (farewell)? yea, ten thousand and thousand farewells. He speaketh it that most dearly loveth you. I hold you too long. Once again I crave pardon, and so bid your own poor Lydds farewell. 1573 June.—Your bondman everlastingly tied,

CH. HATTON."

"Lydds," it appears, was Hatton's *soubriquet* at court,—probably, as Sir H. Nicolas observes, from some peculiarity of the eyelids. Elizabeth seems to have had nicknames for all her courtiers. From Antwerp, Hatton addressed a second letter to the Queen, from which we give the following extract:—

"I fear you will be offended with my boldness, but I know you will excuse me in your goodness. I fear you will mislike that I find no other matter to discourse unto you: in good faith, if I could find a more worthy action, I would deliver it unto you; but accept this, Madam, for in the world (above this) there is nothing. This is the twelfth day since I saw the brightness of that Sun that giveth light unto my sense and soul. I was much amazed creature. Give me leave, Madam, to remove myself out of this irksome shadow, so far as my imagination with these good means may lead me towards you, and let me thus salute you: live for ever, most excellent creature; and love some man, to show yourself thankful for God's high labour in you. I am too far off to hear your answer to this salutation; I know it would be full of virtue and great wisdom, but I fear for some part thereof I would have but small thanks. Pardon me; I will leave these matters, because I think you mislike them."

Now, there is little doubt, we think, that Hatton was in some way employed respecting the Queen's marriage,—which, at this time, her counsellors were rather anxious about; and his "salutation" has, we think, evident reference to *this*. A subsequent remark, that he had

"received also that advertised although ostensible Spa, matter with it. scription cipher,—different. written be merely o curious al hour,"—sured with "who hath"—the cipher—that of the—bears d to a letter the queen. "Madam, airremov to an infin of Mr. Hen ings above y for nobles doration as a y. N. having bon faith, may grace to gi most inest trust with Give your by amenc mind you g your great life and h carriers of I enjoy so Blessed man you nothing the best th you with h towards me servant. I of hath Ju that much in all His Upon the I my most fa most fear All and Ev After all, letters near by grave When known. I for in Oc from the c fancied his wilful Pap the celebr him inster accompan Bristol; a of lands an against th not until Vice-Chan with Hene hood.—W publication Hatton's Iro: a V? Berthol German tions by We will n nature—n for cultiva

"received all honour in these countries,"—and also that "of these things, and others, I have advertised Mr. Henenage,"—seems to prove, that although recovery of his health might be the ostensible reason of Hatton's journey to the Spa, matters of higher import were connected with it. There is neither address nor superscription to this letter. The next has the usual cipher,—but the flourish is smaller and rather different. We should consider it to have been written before Hatton left England; as it consists merely of exaggerated compliments, and a curious allusion to the Earl of Oxford as "the bear,"—so called from his crest, and who is compared with "the sheep," meaning Hatton's self, "who hath no teeth to bite." The following letter, the cipher of which precisely corresponds with that of the one which we have given at full length—bears date the 10th of August; and is in reply to a letter which the writer had received from the queen, "inclosed in one to Mr. Henenage":—

"Madam, as your most rare works confirm in me an irremovable faith, so is my love and band enlarged to an infinite serviceable thankfulness. The lining of Mr. Henenage letter warmeth the heart's blood with joys above joys. Full sweet will such a life be, that by so noble a sweet creature is with so glad and kind devotion asked at the Almighty's hands. God grant it you. Not for myself I ask it; but that your everlasting bondman, with pure love and careful diligent faith, may everlastingly serve you. God grant him grace to give you as small trouble as you give him most inestimable great cause of the contrary. I must with discretion to correct all frail humour. Give your pardon of things bypast, and I will even be by amendments to follow. The contentment of mind you give me doth most of all re-cure me. By your great bounty and most liberal charge I purchase life and health withal. By your oft messengers, carriers of your endless cares for my recovery's sake, I enjoy so great a comfort in life as never God hath blessed man withal before. For all these I can yield you nothing but the beggar's phrase, though indeed the best thanks, God save your life for ever, and bless you with his glorious thanks for your divine merits towards me your so poor and discomfited despairing servant. My dear Lady, I amend: some proof thereof hath Julio sent unto you. I find cause to think that much greater effects will follow. God be blessed in all His works, and you in your most Royal gifts. Upon the knees of my heart I most humbly commend my most faithful love and service unto you. Adieu, most dear sweet Lady. This 10th of August 1573. All and Ever yours, your most happy bondman, LYDDIES."

After all, even in this volume, we shall find letters nearly as extravagant as these, addressed by grave prelates to Her Sacred Majesty.

When Hatton returned to England, is not known. It was, however, early in the autumn; for in October he had a most narrow escape from the dagger of Burchett, a half-maniac who fancied himself called upon to kill him as "a wilful Papist,"—but who, mistaking Hawkins, the celebrated navigator, for Hatton, wounded him instead. In the following year, the latter accompanied the Queen and court on a visit to Bristol; and, although he obtained several gifts of lands and money, and also Ely House,—sorely against the will of Coxe, Bishop of Ely,—it was not until the year 1577, that he was appointed Vice-Chamberlain: at which time, he, together with Henenage and Walsingham, received knight-hood.—We shall return to Sir Harris Nicolas's publication, for some particulars relating to Hatton's further career, on a future occasion.

Ivo, a Village Tale from the Black Forest. By Berthold Auerbach. Translated from the German, by Meta Taylor. With Illustrations by John Absolon. Bogue.

We will not lose heart for our imaginative literature—nor hope in the right direction of popular cultivation—so long as tales as unobtrusively

simple as these Black Forest stories make their way amongst us. Let us accept them in pleasant return, "with a difference," for our present to the Germans of 'The Vicar of Wakefield.' 'Ivo,' here translated by Mrs. Taylor to complete her former publication,—the whole being intended to compose one handsome volume,—is the longest of 'The Village Tales' yet "done into English,"—and (partly because it is the longest) the best. We will give the picture with which it opens:—

"One Saturday afternoon there was a great hammering and carpentering on the Boxhill: Valentine, the joiner, was busy with his two sons erecting a scaffolding, which, in truth, was to serve for nothing less than an altar and a pulpit. Gregory, the son of Christie the tailor, was the next morning to pass his *Primitia*, as the celebration of the first mass and the first sermon of a young ecclesiastic is called. * * The following morning dawned brightly on the village. Ivo was dressed by his mother betimes in a new jacket of striped German velvet, with (as he fancied) silver buttons, and, in short, well-washed leather breeches: he was to carry the crucifix. Gretle, Ivo's eldest sister, took him by the hand and led him into the road,—to make room in the house," as she said: then, enjoining him not to come inside the door again, she hastened back to her work. Ivo went into the village; the men and lads were standing about in groups, half-dressed, without coat or jacket. Here and there women and girls were running from one house to another, without their smart bodices, their hair but partly drest, and carrying the fluttering red hair-ribands in their hands. Ivo thought it a great piece of tyranny in his sister to drive him from the house; he would have enjoyed nothing so much as to have gone out, like the men, first in his shirt-sleeves, and then, as soon as the bell tolled, to have appeared in full splendour; but he dared not return home, nor indeed ventured to sit down anywhere, for fear of spoiling his clothes; so he went cautiously through the village. Waggon after waggon arrived, bringing peasants and their wives from a distance; stools and chairs were brought out of the houses, and placed for the visitors to alight, who were cordially received and welcomed. Every one appeared this day thoroughly joyous at heart, and elated, like the inhabitants of a village welcoming back in triumph a victorious hero to the place of his birth. The whole way from the church to the Boxhill the road was strewn with grass and flowers, which shed a sweet perfume around. The Bailiff came out of Christie the tailor's house, and remained uncovered until he found himself in the road again. Soges, too, was decked out smartly with a newly-japanned sword-belt, and shone in all his glory. The Bailiff's lady soon afterwards made her appearance, leading by the hand her little daughter Båbele, a girl six years of age. Båbele was dressed like a bride; she had the *Schoppel* with the little wreath upon her head, and was splendidly attired; in fact, Båbele was to act the bride of the young ecclesiastic in the approaching ceremony. The bell tolled, and, as if by magic, the groups of peasants in their shirt-sleeves suddenly dispersed, and went home to dress themselves in proper trim; Ivo went to the church. Amidst the sound of the bells, the procession at length moved out of the church. The flags fluttered, the town-band of music, which had come expressly from Horb, played lustily, and mingled with all the other sounds, were heard the prayers of the men and women. Ivo walked in front, by the side of the Schoolmaster, carrying the crucifix. Upon the Boxhill stood the altar, beautifully adorned; the chalice and lamps and the spangled robes of the saints glittered in the sun, and the multitude stretched over field and hill. The young priest now ascended the steps of the altar, folding his fair hands upon his breast; he was clad in a gold-embroidered garment, his bare head ornamented only with the gilt chaplet; with a pallid and pious expression, he bowed low continually, amid the sounds of music. Ivo hardly dared to look up. Before him walked the Bailiff's daughter Båbele, who, as his bride, bore in her hand a lighted taper, wound round with rosemary: she took her place by the side of the altar. The high mass began, and when the little bell tinkled

all the multitude fell prostrate on the ground; not a sound was heard, except the fluttering of a flight of doves, which passed directly over the altar. Ivo would not have looked up at that instant for the world: he thought to himself that the Holy Spirit was then descending to change the wine and bread, and that no mortal eye could venture to look up without being blinded. The Chaplain of Horb now ascended the pulpit, and addressed the young priest in a solemn and impressive manner; after which the latter also went up into the pulpit. Ivo sat not far off, on a footstool; with his right elbow fixed upon his knee, and his chin resting upon his hand, he listened attentively: he understood little of what was said, but his eyes were rivetted upon the lips and the look of the preacher, who spoke from the heart, and his whole mind was filled with child-like and loving thoughts of God and of the good priest. When the procession set out again homeward, amidst the ringing of bells and the triumphal sounds of the music, Ivo seized the crucifix fast with both his hands. The crowd now gradually dispersed; every one spoke with rapture of the young priest, and said how blest the parents of such a son must be. Christie the tailor and his wife went down the covered flight of steps upon the hill-side, their hearts overflowing with blissful feelings. They were not people ordinarily thought much of, but to-day all pressed up to them with marked respect to offer their congratulations. The good woman thanked them with her looks, but her eyes were filled with tears of joy, and she could not speak for weeping. Ivo was told by his cousin from Rexingen, who had come to be present at the ceremony, that Gregory's parents had thenceforth to address him with respect and deference. 'Is that true, mother?' he asked. 'Certainly,' she replied; 'he is now greater than any of us.'

By this solemn scene and these tempting prospects, Ivo's enthusiasm is kindled. He, too, will be made a Priest, like Gregory the son of Christie:—and the story is devoted to the narrative of his struggles when he discovers his mistake. These have ever been a favourite theme with the artist. Tragedy-makers,—controversial ladies, resolute to "ding down Papistrie,"—romancers, whether impassioned as Banim or as prosy and eccentric as the author of 'Albert Lunel,'—have found in the unfit or repentant servant of the altar a figure in portraying which the strongest contrasts could be produced—an engine whereby the nerves of the tender-hearted and sympathetic might be successfully racked. But Auerbach has, like a good man and a true artist, avoided all the vulgarities and commonplaces of the subject and the situation. Without weakness, without untruth, without party-assault of either World or Cloister, 'Ivo' is a book which any and every one may innocently enjoy,—the maiden in her bower, the monk in his melancholy garden, and the man in active life. To the English, moreover, it has an "over-sea freshness,"—the charm of foreign costume and melody: and we thank Mrs. Taylor heartily for it. Nor must Mr. Absolon go without a word of praise for the feeling of his designs. Their drawing might, in more than one point, be amended.

Etchings of a Whaling Cruise. With Notes of a Sojourn on the Island of Zanzibar; and a Brief History of the Whale Fishery in its Past and Present Condition. By J. Ross Browne. Murray.

This work is by an American; and its object is to draw the attention of "the sovereign people" to the tyranny of captains engaged in the whale fishery and the laborious duties and hard fare of the seamen. In favour of this class of men the author desires to effect a revolution similar to that which some years ago was produced in behalf of the seamen in the merchant service, by the author of 'Two Years Before the Mast.' If there be no exaggeration in his details, then do we assert that the American government is bound

* A chaplet of glittering silver rings.

to wipe away without loss of time the deepest stain (domestic slavery excepted) that rests on its republican character. The author is confident "that there is much in the cruel and oppressive abuses prevalent in the whale fishery to enlist public sympathy," for the 20,000 seamen belonging to the New England States alone. He is certain that "history scarcely furnishes a parallel for the deeds of atrocity committed upon them during their long and perilous voyages." The design of the book, then, is sufficiently recommended to our notice.

Has the writer really served "*before the mast*" in such a service? We dare not pronounce that he has, notwithstanding the well-known names to which he refers. The style is above that of a common seaman anywhere—much above that of such a one in the fore-castle of a whaler. Instances like that of Mr. Dana we must not suppose likely to be multiplied. There is no doubt, however, that the writer seems intimately conversant with the life which he undertakes to describe. He has been on a whaling voyage, apparently. The knowledge which he displays of the business could be acquired by personal experience only;—for he is conversant even with its recondite technicalities. For these reasons, in whatever capacity he may have accompanied such an expedition, he is entitled to attention—and will probably command it. We have another reason, too, for noticing this volume. It contains many particulars relative to an island which, though often visited by Englishmen, is little known to us:—probably because every visitor is in haste to escape from a place which beyond any other is the grave of Europeans. The pages that speak of it will, if we mistake not, be found the most attractive in the work.

Our author represents himself as having been entrapped into the service. He had been treated, while on shore, with studied courtesy by owners and brokers; but was scarcely beyond sight of the coast when he and his companions were summoned to the quarter-deck to hear a lecture on their duties from the great potentate whom they had agreed to serve:—

"The captain deliberately stalked the quarter-deck, exulting in the 'pomp and circumstance' of his high and responsible position. Every step he took bespoke the internal workings of a man swelling with authority. The proud glance of his eye; the severe frown of his heavy eyebrows; the haughty curl of his lip; even the peculiar twist of his long, nasal proboscis seemed to say, 'Behold, and wonder! I stand before you arrayed in a halo of glory. I am commander of the great barque *Styx*! Authority is mine! Look upon me, all ye who have eyes to see, and tremble, all ye who have ears to hear!' With his hands stuck in his breeches pockets, he then approached the break of the quarter-deck, and, straddling out his legs to guard against lee-lurches, asked if all hands were present. One of the officers replied in the affirmative. * * 'I suppose you all know what you came a whaling for? If you don't, I'll tell you. You came to make a voyage, and I intend you shall make one. You didn't come to play; no, you came for oil; you came to work.' [Here he took a turn on the quarter-deck, and while concentrating his ideas for another burst of eloquence, amused himself in an undertone, partly addressed to himself individually, and partly to the mate, by letting us know that it should be 'a greasy voyage, and a monstrous greasy one too.'] 'You must do as the officers tell you, and work when there's work to be done. We didn't ship you to be die here. No, no, that ain't what we shipped you for, by a grand sight. If you think it is, you'll find yourselves mistaken. You will that—*some*, I guess.' [Here he lost the idea, or, to use a more expressive phrase, 'got stumped.'] 'I'll allow no fighting aboard this ship. Come aft to me when you have any quarrels, and I'll settle 'em. I'll do the quarrelling for you—I will.' [Another turn on the quarter-deck.] 'If there's any fighting to be done, I want

to have a hand in it. Any of you that I catch at it, 'I'll have to fight me!' [A frightful doubling up of the fists, and a most ferocious gnashing of the teeth.] 'I'll have no swearing, neither. I don't want to hear nobody swear. It's a bad practice—an infernal bad one. It breeds ill will, and don't do no kind o' good. If I catch any one at it, damme, I'll flog him, that's all.' [A nod of the head, as much as to say he meant to be as good as his word.] 'When it's your watch below, you can stay below or for'd, just as you please. When it's your watch on deck, you must stay on deck, and work, if there's work to be done. I won't have no skulking. If I see sogers here, I'll soger 'em with a rope's end. Any of you that I catch below, except in cases of sickness, or when it's your watch below, shall stay on deck and work till I think proper to stop you.' [A stride or two aft, and a glance to windward.] 'You shall have good grub to eat, and plenty of it. I'll give you vittles if you work; if you don't work, you may starve. Don't grumble about your grub neither. You'd better not, I reckon.' [A mysterious shake of the head, which implied a vast deal of terrific meaning.] 'If you don't get enough, come aft, and apply to me. I'm the man to apply to; I'm the captain.' [Here he surveyed himself with a look of exultation, which seemed to say that he was not only the captain—the very man to whom he had special reference, but that it was a source of infinite satisfaction to him to be the captain.] 'Now, the sooner you get a cargo of oil, the sooner you'll get home. You'll find it to your interest to pay attention to what I say. Do your duty, and act well your part towards me, and I'll treat you well; but if you show any obstinacy or cut up any extras, I'll be d—d if it won't be worse for you! Look out! I ain't a man that's going to be trifled with. No, I ain't—not myself, I ain't. The officers will all treat you well, and I intend you shall do as they order you. If you don't, I'll see about it.' [Three or four strides to and fro on the quarter-deck, and a portentous silence of five minutes.] 'That's all. Go for'd, where you belong!'

This was discouraging;—but it was nothing in comparison of what followed at different times in the course of the voyage. As to the "vittles," scarcely enough was served out to each man to keep the soul in "its clay tenement,"—and the little was of so detestable a kind that many English hogs would refuse to eat it.

While at the Azores, a raw Portuguese boy was taken on board to assist the sailors;—several of the crew having died or been put on shore sick, unable longer to withstand the toil and starvation. As might be supposed, the boy was unacquainted with English, beyond a few words which he had accidentally learnt. One day, though scarcely able to move, he was put to the wheel, and ordered to do something which he did not well understand,—and which, owing to the high wind and angry sea, he could not have performed if he had understood the command. The poor youth was confounded:—

"'Steady!' thundered the captain. 'Can no keep her steady,' said Frank. 'Steady, b—t you!' 'She no stay steady!' The captain darted furiously upon him, and struck him a severe blow on the head. Pale and terrified, and totally ignorant of what he was punished for, the poor lad hung down his head to avoid the blows. 'You dumb animal,' shouted the captain, 'didn't I tell you to put your wheel down? Answer me—answer me, I say! None of your whining! I'll flog the senses into you, if you don't understand me! That scuttle-butt knows more than you do! You're worse, a devilish sight, than the old sow. Won't you speak—won't you?' 'No savey, sare,' replied Frank, who, in reality, did not understand a dozen words of English. 'You no savey, heh! I'll make you savey, you b—d twopence head! I'll whale English into you! I'll see that you understand me when I speak to you!' so saying, the captain grasped a rope, and with all his might struck the boy across the face five or six times. 'Oh captain, me no savey!' cried Frank, staggering back, stupefied, and almost blind. 'Oh Christ, you kill me? What for you strike me?' 'I'll make you savey! You've been long enough aboard to learn

English. If you don't learn, it's your own fault. I'll hammer it into you. Now you know what you're flogged for, don't you? Answer me! Speak b—t you! Say something, you dumb beast! Grunt, if you will be a hog! Grunt, I say!' Ignorant of what was said, and writhing with pain—for his face was swollen with blows—Frank only endeavoured to suppress his cries of agony, as the captain shook him by the hair, and repeated the blows with the rope. If ever there was the impersonation of a demon, the captain was one. His cheeks were pale with rage, and his mouth foaming. 'Why don't you answer me?' he yelled, in a voice husky with passion. 'Have you no tongue? Are you speechless? If you can't speak, I tell you to grunt. Won't you do it? Grunt, you infernal blockhead! Grunt, you stupid ass! Bray, if you can't grunt. Bray, now, or I'll make a zebra of you! I'll stripe your back!' Still Frank made no reply. 'You shall make some sort of noise, I swear!' said the captain; and, swinging back his arm, he struck Frank with all his strength several violent blows on the head and face with the rope's end."

But anecdote of this kind is too gross and revolting for our pages.—From the power of this wretch Mr. Browne was rescued by the American Consul at Zanzibar; not because he was worse used than the rest, but because he was able to write a good letter to that functionary, and to prevail upon another seaman to take his place during the rest of the voyage.

At the town of N'Goga, the capital of Zanzibar, the writer was forced to remain for some time, until another American ship should touch there and bring him home. His stay enables him, as we have said, to give some account of the island, of the people, of the Consular agency for England and America,—and, above all, of the character of the sovereign, His Highness the Imaum of Muscat. Mean, cruel, rapacious, and unprincipled, we are referred to our political and consular agent, Capt. Hamilton, who has resided above twenty years in the island, for some illustrations of this ruler's character:—

"The diplomatic intercourse between the English and American governments and his sultanic highness has been of a character sufficiently curious. I learned from Captain Hamilton that among the various costly presents sent to the Sultan of Muscat from England was a splendid yacht called the *Prince Regent*. It was built and fitted by order of George the Fourth. The basso-relievo work in the cabin did not suit his highness, and he took umbrage at it. The king offered to repair or alter it in any manner that the sultan might suggest. Syed Syed, however, would not accept it under any other terms than that he should be allowed to dispose of it as he pleased. Permission being granted him, he sold the yacht to the residency at Bombay, and while laughing in his sleeve at the simplicity of his English friend, deposited the gold in his coffers. A magnificent set of silver plate was also sent out from England to his highness. After keeping them a sufficient length of time to elude suspicion, the sultan disposed of them to his neighbours and officers. Some, who were able to purchase them, got the silver spoons; others, the plate; and an old Arab in Muscat was fortunate enough to obtain possession of one of the immense head-dishes, which he now uses for his *padding*. Queen Victoria sent him a splendid carriage, and with it a letter, stating that, as his highness would perceive, it was a very superior article, constructed precisely on the model of her own carriage of state; and she had no doubt his highness would appreciate it all the better when she informed him that it was constructed by her own artisan, and was peculiarly adapted, in ease of motion, to the smooth and beautiful roads of Zanzibar. She hoped his highness's footmen and drivers would display it to the best advantage, and she enjoyed the belief that his highness would ride out often in his *delightful parks*. The whips, harness, cushions, trimmings, &c., were of the finest workmanship and most costly material. The whole affair was built at the expense of \$9000. When the sultan received this present, he was in raptures; but he very soon had the richest of the

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ornaments taken off to convert into money. Her Majesty's knowledge of the dominions of his highness being altogether drawn from works of an imaginative character, she was of course quite excusable for not knowing that there is no such thing as a carriage road in the jungles of Zanzibar, or on the sun-burned heights of Muscat. The idea of presenting a splendid carriage to the sultan, when he could make no earthly use of it as it was designed to be used, was about as ridiculous as addressing him in verse. I saw this carriage myself; and it grieved me to think how pearls were thrown before swine. It is now boxed up, after having been defaced by the natives, the beautiful ornamental work all destroyed, and the whole affair rendered unfit for use, even if there were roads. The moths and vermin have destroyed all the embroidery and inside trimmings, and the wood-work is ruined by worms. As it stands now, it is not worth fifty dollars. The articles presented to the sultan by the government of the United States fared no better. He received by the Peacock, as is stated by Rutschenberger, a sword and altagar with gold scabbards and mountings, Tanner's Map of the United States, a set of American coins, several rifles, a number of cut-glass lamps, a quantity of American Nankin, known as Forsyth's Nankin, &c. Now, the merchants who have resided at Zanzibar for years, and who know exactly everything said and done by the sultan in relation to our government, say that his highness treated these gifts with perfect contempt, however well pleased he may have expressed himself to the commander and officers of the Peacock. The intrinsic value of a present, not the friendly feelings with which it is given, has its influence with him. It was certainly a very small business to send a set of trifles of this kind to a foreign sovereign; but it was not very honourable in the sultan to sell the greater part of them to his subjects, for it is well known in Zanzibar he did so. I was witness myself to a transaction of this kind. It is very generally known that a splendid boat worth \$3000, was sent out to the sultan by our government. His highness, with his suite of officers, met with an accident the day it was first tried at Zanzibar. Owing to the awkwardness of the boatmen, it upset in the bay, and completely ducked the royal party. The sultan, attaching the blame to the boat rather than to the awkwardness of the men, had it carried on board his frigate the *Sha-Halm*, where it remained neglected and unused till the trimmings were totally ruined, and the fine mountings stolen or sold by the sultan's officers. His highness offered it as a present to the American consul, who of course was bound to decline the gift. He then tried to sell it to some of his subjects, but they preferred their native craft. Finally, he made a bargain with the British consul (which I witnessed personally) to this effect: The consul had a common six-oared boat, worth about two hundred dollars, which the sultan received in exchange for his three thousand dollar present. By his oath of office, the British consul is bound neither to transact business on his own account with the sultan, nor to receive any present or presents. The difficulty was thus obviated on both sides: The sultan wished to get rid of his fine boat, because through awkwardness it had once upset; and the British consul quieted his own conscience, in violating the spirit of his obligations to his government, by receiving it as a mere matter of exchange—an accommodation which politeness required him to extend to the sultan! So much for making presents to an Arab potentate.

The people of Zanzibar, whether natives or foreigners, seem to have as few good qualities as the ruler. Though the climate is perhaps the most deadly in the world, no compassion is shown to the friendless stranger; who may sicken and die without either aid or sympathy:—

"A melancholy instance of the fatality of the climate is deeply engraved upon my memory. An American whaler had hauled into port to repair her keel, which had sustained some damage on a coral reef off the southern point of Johanna. She was stranded on the beach opposite the English consul's during the first spring-tide, and the men were obliged to turn out in the night to work upon her. One of

the crew, a Scotchman, was kicked by the captain for not obeying the call with sufficient promptness. The same night, or the next, this man, with two of his shipmates, who had been severely treated during the voyage, escaped from the vessel, and concealed themselves in the town. In a few days the two last mentioned returned to duty. After the vessel sailed the Scotchman came from his hiding-place. Day after day I saw him wandering about the streets sick and destitute, without the power to relieve him. Far from feeling any sympathy for him, the white traders turned him from their doors with threats of imprisonment in the fort. The natives, fearing the displeasure of the Sultan, if they did not follow the humane example of the whites, kicked him out of their houses; and for more than two weeks he had neither shelter nor medical aid, nor, as far as I could learn, any food, except what he could beg from the female slaves when their masters were absent, or occasionally a scrap of bread from Captain F——'s men, who had been wrecked, and were themselves in great distress. My own situation was so precarious that it was only by stealth I dared to speak to him; for I knew the penalty of being caught aiding or befriending a deserter; nor was it in my power to relieve his distress, even if this were not the case. Early one morning I heard that a man was found dead on the beach, and that he still lay there. I went down, and was shocked to see the body of the poor Scotchman stretched upon the sand with his face down, and his eyes and nostrils covered with sand. A more heart-rending sight I never witnessed. Such a death! far away from his native land, with no kind mother's hand to press his fevered brow; no sister to pass the cup to his burning lips; no brother to whisper words of encouragement; no

And patient smiles to vent through suffering's hours,
And sunless riches from affections deep,

to rob death of its horrors, and soothe his last hours. The tide had swept up partially over him, and his light hair was matted with sea-weeds and water. His muscles were frightfully distorted, as if in all the agonies of a miserable death. A crowd of natives stood around the body, jeering at the barbarity of *Christians*. I did not understand sufficient of the language to gather the meaning of all they said; but Mr. Fabens, the consul's clerk, kindly acted as interpreter, and from him I learned that the general inquiry was:—"Is this the way *Christians* do in your country? When a man does wrong, do they suffer him to die in the streets? Do they drive him from their own doors to beg from people of another *caste*? And when he dies, do they pitch him into the sand, as the white people do here, and say no prayer over him? Better be Mohammedan than Christian, if *Christians* do so. You say yours is the only good and true religion. Where is the good? We see all bad. Mohammed teaches us to be good to other men of our *caste*; you do evil. Better have no religion at all, if it teach you to do evil. First you treat men of your own *caste* like dogs, let them die like dogs, and then bury them like dogs. When you die, where will you go?" This was unanswerable. It is perfectly useless to tell Mohammedans that in America these disgraceful proceedings are not quite so common. They naturally believe what they see, and form their opinions from it, in preference to giving credence to what they are told."

The superstition of the people is remarkable, even for the East:—

"Mr. Fabens told me of an amusing occurrence illustrative of the superstition of the Arabs. Travelling along the beach one day, he was accosted by the sultan's secretary, Ahmet Bin Hamees. 'Well, you catch news to-day?' 'No; what news?' 'Oh, great things going to happen. A big devil came down from the clouds this morning. The people are all in confusion. He made a terrible noise. His highness says this is a bad sign. What shall we do?' 'What did this devil look like?' 'He came down in the shape of a big snake. His head was in the water; his tail reached clear up to the clouds. I was frightened to death. I think he will swallow up Zanzibar.' This devil in the shape of a snake, which produced such consternation, proved to be nothing less than a water-spout, which had passed across the bay. The sultan firmly adhered to his first assertion, that it was a devil, and boded destruction to Zanzibar;

nor could ridicule or reason convince him of his error."

The following is yet more amusing—though it is not a novelty:—

"My young host entertained me with an account of his reception in America; his impressions on first seeing steam-boats and locomotives under way; the curiosities he had seen in Boston; and other topics of wonder which might be supposed to attract the attention of an Arab. He informed me, among other interesting items, that Mr. Sheppard, an artist of Salem, painted his portrait, and made him a present of it. On his return to Zanzibar, he brought it home with him. His mother asked him what it was. 'Dis me, modder,' said Rajab; 'dis' all de same as my face.' She looked at the portrait, and fell into a terrible rage; abusing the artist in no measured terms for having transplanted part of her son's flesh and blood to the canvas. Rajab insisted that it was only paint. 'No Rajab, sure 'nuff.' But the old woman denounced the artist as a dealer in evil sciences, and protested her son could only regain the lost flesh, and whatever of his soul he had lost with it, by destroying the painting. This she forced him to do, much to his mortification; for he was not a little vain of his appearance on canvas. I was heartily amused at the young Arab's account of his mother's superstition."

The author has some talent for description—or, perhaps, we should say for caricaturing. The following account of a native auctioneer is whimsical enough:—

"Imagine a heterogeneous crowd of dusky merchants of every nation from this side of the Cape to China, gathered around a shrivelled old Arab, the dallal, or auctioneer, who is flourishing a ratan, and shouting, in a mixture of Arabic and English, 'How mucha? How mucha you gib for dis? Very fine cask! plenty good new! Hein? hein? Realle humpsa! (five dollars) — realle humpsa! realle humpsa!' 'Sitta!' grunts a bidder, in a guttural voice; but the dallal is, unfortunately, deaf. 'Sitta — six!' roars the bidder in the ear of the dallal, who continues, at the highest pitch of his voice, 'Realle humpsa! realle humpsa! humpsa!' and he raises his ratan. 'Sitta!' shrieks the agonized bidder; upon which, finding he is not heard, he gives the dallal a thrust with his cane. 'Hein? hein? Realle sitta! sitta! sitta!' While he is edifying the crowd with his eloquence on this bid, the Banyans assemble behind some shed in the neighbourhood and consult. A group of Arabs may be seen whispering together in another quarter; then they pray awhile; then all go off and talk in pairs. Presently a few stragglers return, and somebody sings out, 'Sebba!' (seven.) 'Realle sitta! realle sitta! sitta! sitta!' continues the dallal, drowning in his sharp cries every voice except his own. 'Themama!' shouts a new bidder, before the last has been heard. 'Tessa!' cries the other, forgetting, in the slow progress of thought, that the incorrigible dallal is still shrieking, 'Realle sitta! realle sitta!' Presently somebody gives the auctioneer a thump under the fifth rib. 'Hein? hein?' he cries, as if startled from a trance; 'who dat?' and then all is confusion. The Banyans all come up; the Arabs join; the Sowhelese mingle in the crowd, and they all talk together. One has bid seven dollars; he is now singing out, with all his might, 'Asharra!' (ten). Another has just bid eight dollars; a third has bid nine; and it is not known precisely who bid, or what was bid. Then there is a grand clamor, a confusion of tongues, and a commingling of Mohammedan blessings and curses unparalleled. Mean time the dallal is busily engaged caning in the most unmerciful manner the article up for sale, said performance signifying that it is 'knocked down.' When asked how much he got for it, and who was the highest bidder, he is completely puzzled. Nobody knows, and in many cases it has to be sold over two or three times before there can be a thorough understanding of the matter."

On his way back to America, Mr. Browne lands on the island of St. Helena; and, of course, visits the place where Napoleon's mortal remains once rested. There he learns a story too good to be passed over:—

"In the course of the afternoon I was favoured with numerous anecdotes of what had occurred at

which distinguished the last session.—Burn's *Commercial Glance* is a "broad sheet," arranged to show to merchants, manufacturers, spinners, and others, at one view, the quantity of yarn, and of all descriptions of manufactured cotton goods, exported from the different ports of London, Liverpool, Hull, Bristol, Goole, and Newcastle-upon-Tyne, during each of the years from 1842 to 1846.

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NEGLECTED MARVELS.

From hour to hour, from place to place,

For evermore and everywhere,

A Marvel, with a veiled face,

That angels—though not men—revere,

Walks with us: a familiar presence,

Concealing thus her glorious essence,—

Wherewith we, else, were dazzled so,

That we should all-admiring go,

Enraptured for aye in stupid wonder,

As listeners to the summer thunder.

Of this, around the central sun

Earth's daily revolutions tell:

Night comes and goes—yet heedeth none

The constant common miracle.

The seasons still return,—and never

Comes change by law untended. Ever

Morn leads to eve; year follows year:

Again, from age to age, appear

Events and persons in like order,—

The Past the Future's best recorder.

Oh! marvel, men make none of this!—

That Time, and Birth, and Life, and Death

Should thus proceed, through bale and bliss,

And none would pierce the veil beneath!

Three score and ten, O Man! thy lustres!

Lo, now! those tiny motes—those clusters

That in the slanting solar ray

Ascend, descend, and interplay—

Globules their worlds—their life a moment—

Thou seest them? Well! Now make thy comment!

Within that second, in that drop,

They're born, they live, they die; and each

Serves for a globe where tribe and troop

Still tinner myriads. O Speech!

Thou canst not tell how brief the season

Their little lives sustain. O Reason!

Thou seem'st like phrenzy when thou see'st
 Still smaller globules in the least,
 The haunts and homes of sportive creatures,
 Perfect in motion, form and features.

Seems unto them that gleam of time

A century!—that airy space

A universe, that looks sublime,

That hath its grandeur, use and grace?

Sway there thy laws, O sovran Nature?

Grow those in wisdom and in stature?

By starry night or sunny day

Fear—hope—enjoy and suffer they?

Love—hate—aspire?—ambition cherish,

To win a crown of thorns, and perish?

O measureless Infinity!

Oh! felt in the Minute far more

Than in the Magnitudes on high

That in their cycles wheel us o'er!

What boundless realms, what countless ages,

Each of those atom worlds engages!—

In their intense proportions thus

Crowded with the Miraculous,

Which, 'twixt our thought and its expression,

Makes—ruins—in unmarked succession!

JUBAL.

FOLK-LORE.

Souling in Shropshire.

I here leave to mention a custom which existed in Shropshire about sixty years ago, and probably does so still, of going a Souling. This took place on the eve of All Souls' Day (the 1st of November); and was as follows:—The peasant girls, or Wenches (as was then the custom to call young girls of all ranks), went about in small parties among the farmers' houses, addressing the mistresses in the following chaunt:—

Soul, soul for a soul cake,

Pray you, good mistress, a soul cake, &c. &c.

And the young lads, in parties of three, went among the farmers on a similar errand, singing—

One, two, three (or he be three) jolly boys all of a mind,

We're coming a Souling and we hope you will prove kind;

And we hope you will prove kind with your apples and strong beer,

And we'll come no more a Souling until another year.

Christmas is a coming, both dry, wet, and cold,

To try your goodnature this night we do make bold;

And we hope you will prove kind with your apples and strong beer,

And we'll come no more a Souling until another year.

I forget the remaining verses.

S. I. B.

The Piskies' Changeling.

As the readers of the *Athenæum* appear to derive pleasure from the records of Folk-Lore that have found a place in its pages, I have thought it may add to the interest of the subject if I communicate a story which I have often heard, and which seems to have been popular from a remote period, in the east of Cornwall; and held to be so undoubted, that no one would venture to throw discredit on its authenticity.

But I must premise that, besides the fact, often referred to by poets and old women, that piskies are in the habit of taking a fancy to some interesting child of mortal kindred that strikes their fancy,—it is also the firm belief of the narrators of these adventures that an interchange of the opposite kind is sometimes effected; and, for the sake of that change of air, diet, or some other equally important motive, the children of the little people are occasionally committed, on the wages of charity, to the care of some compassionate son of man, whose reputation has even reached fairy-land, to be kept until reclaimed by the parents.

There is a farm-house of some antiquity with which my family have a close connexion; and it is this circumstance more than any other that has rendered this tradition concerning it more interesting to us, and better remembered than many other equally romantic and authentic. Close to this house, one day, a little, miserable looking bantling was discovered,—alone, unknown, and incapable of making its wants understood. It was instantly remembered, by the finder, that this was the way in which the piskies were accustomed to deal with those infants of their race for whom they sought human protection; and it would have been an awful circumstance if such a one were not received by the individual so visited. The anger of the piskies would be certain, and some direful calamity must be the result: whereas a kind welcome would probably be attended with great good fortune.

The miserable plight of this stranger, therefore, attracted attention and sympathy. The little unconscious one was admitted as one of the family. Its health was speedily restored; and its renewed strength, activity, intelligence, and good humour caused it to become a general favourite. It is true, the stranger was often found to indulge in odd freaks; but this was accounted for by a recollection of its pedigree,—which was not doubted to be of the piskey order. So, the family prospered,—and had banished the thought that the founding would ever leave them.

There was to the front door of this house a hatch,—which is a half door that is kept closed when the whole door behind it is open, and it then serves as a guard against the intrusion of dogs, hogs, and ducks, while air and light are freely admitted. This little being was one day leaning over the top of this hatch and looking wistfully outward, when a clear voice was heard to proceed from a neighbouring part of the Township, calling Colman Grey! Colman Grey! The piskey immediately started up; and with a sudden laugh, clapped its hands, exclaiming, "Aha! my daddy is come!" It was gone in a moment, never to be seen again.

I had been so long accustomed to associate this narrative with a particular spot, that it was with no small surprise I once found myself contradicted while narrating it by a very respectable individual; who begged to assure me that I was wrong in supposing the transaction to have occurred at Langreck,—for he had been often assured that another place, at the distance of several miles, was the real seat of the adventure. This was unpleasantly breaking in on a cherished tradition,—and much like depriving an ancient family of a portion of its pedigree: but as neither of us was able to convince the other of his error, the actual seat of the occurrence must be left to future inquiry.

C.

Good Friday's Bread.

We have received several communications on the subject of the superstition connected with bread baked on Good Friday,—as mentioned by our Sussex correspondent, D. S.

J. R. assures us that "the same superstition prevails in other parts of England, besides Sussex:—it certainly does in Staffordshire. My father stated some bread in that county, which had been baked on Good Friday. It was, at the time when he ate it, twenty-one years old,—and was perfectly sweet, but (as we may suppose) as hard as a stone. When saturated with hot tea, it tasted as fresh as if it had not been baked more than a few days. The cause of its keeping so long appears to be the length of time it remains, while being baked, in a moderately heated oven—often for two days and a night—till every particle of moisture is slowly evaporated. It is kept in a dry place—usually hung up in a room where a fire is kept."

A. K. states that "a very similar superstition is known in many parts of Oxfordshire. It is to the effect that a cross-bun, kept from one Good Friday to another, will preserve the owner from pecuniary difficulty. This was told me by my father, on my reading to him your Folk-Lore pages of last week. He tells me that an uncle of his—a native of Oxfordshire—for many years duly kept a Good Friday's bun throughout the year."

And S. W. S. assures us that "the same idea is common to Somersetshire, or, at least, some parts of it. I was staying, last summer, at a farm-house in that county; and was there made acquainted with the wonderful properties of the Good Friday bun,—not only that it is a remedy for various disorders, but that, while all other cakes made on other days turned musty or sour, this alone retained its sweetness for any length of years. A cake was shown me which had been so kept I don't know how long. 'Will you make me just such a cake now?' said I. 'Certainly; but it won't keep good a week.' 'Never mind. We shall see.' And it was made accordingly,—and remains now in my possession in no respect the worse, except in extreme hardness; but I have some difficulty in persuading my friend the farmer that my cake is as good as his.—I was struck with a pleasing custom connected with the subject. When the dough was prepared over-night, to be ready for the morrow's baking, and before being covered over

with the cloth, the sign of the Cross was marked upon its surface; and I am informed that this is never upon any occasion omitted,—there being a popular belief that, if it were, the baking would not prosper."

MR. HOWITT'S 'HOMES AND HAUNTS OF THE POETS.'

WE give insertion, for the sake of its subject, to the following letter from Mrs. Southey:—though we do not think the terms in which she has recommended it to our publication establish a good claim to our compliance. Instances of bad temper and feeling on Mr. Howitt's part, so far from justifying any expression of the same towards ourselves on Mrs. Southey's, should rather have warned her against insinuations,—which, besides, we know not how we have deserved. The *Athenæum* has been accustomed to distribute its censure or respect according to the suggestions of its own conscience—whenever might be the party in question: but the fact is, that to Mr. Southey, however it may have differed from him in some of his opinions, it has been able to give a large amount of its esteem. As an instance of this, let Mrs. Southey turn to that solemn occasion when, the death of her distinguished husband having discharged us from all partial considerations, we were called on to make that final record [No. 804] of our sentiments (in his respect) to which, in such cases generally, the presence of the tomb gives the tone and temper of truth. If Mrs. Southey can find in that notice anything to sustain her insinuation of our unjust or unkind feeling "towards the deceased author," then we can only say that we scarcely think her entitled to complain of the peevishness of another—still less, to make us the vehicle of her complaint.

"Buckland, Jan. 10.

"In the two last numbers of the *Athenæum*, have been pointed out to me critical notices of a work entitled 'Homes and Haunts of the Poets,' by William Howitt. That work I have not seen, nor am I likely to see;—nor am I acquainted with its contents further than through the medium of your journal. But your strictures on the 'ill feeling' with which Mr. Howitt has thought proper to make mention of my husband leave no room for doubt that the offence is flagrant;—the *Athenæum* standing quite clear from all imputation of a too favourable leaning towards the merits of the deceased author.

"Far be it from me to think myself called upon to vindicate the memory of my dead husband. 'He being dead, yet speaketh': and there are who in reviling a good name bear testimony to its high deserving. But I do think it expedient to relate to you a circumstance in connexion with Mr. Howitt's late publication,—which curiously illustrates, if I mistake not, the passages with which I have to deal.

"In the course of last summer, Mrs. Howitt applied to me on behalf of Mr. Howitt, with a request that I would assist him, from my stores of recollection, with such reminiscences of my late husband—his familiar habits and favourite scenes—as might be introduced with good effect in a work which he had then in progress, to be entitled 'Homes and Haunts of the Poets.'—It was not in accordance with my tastes and feelings to pour out the sacred memories of the heart for the purpose of furnishing forth an hour of pleasant gossip to the reading public: and, in terms as little ungracious as I could frame, I returned a denial;—not, however, without real regret at feeling myself under the necessity of disappointing the expectation of a lady towards whom (though we were personally strangers to each other) I had ever the most kindly, and even grateful, feeling, for her repeated acts of courtesy in presenting me with many of her beautiful works,—at the same time that to Mr. Howitt also I was indebted for gifts of a like description, selected with proper consideration for what he, of course, termed my *prejudices*. It was little I could do in the way of return; but in that little, when occasion offered, I was never wanting, till required to do that which was alike revolting to my feelings and to my judgment.

"To the above statement I will add, in conclusion, two suggestions: leaving you to resolve them at your leisure—drawing your own inferences. Was Mr. Howitt prepared to cast dirt on the name of Robert Southey when he applied to his widow for her recollections in aid of the good purpose? Or was it upon her declining to contribute as requested, that (taking

a double aim) he shot the poisoned *pin-point* at the heart of the living through the memory of the departed? CAROLINE SOUTHEY."

SIGNOR ZANTEDESCHI'S DISCOVERIES.

A correspondent has kindly furnished us with the following extract from a letter of the above Italian philosopher, dated Venice, December 29, 1876. We cannot say that we receive without a good deal of misgiving, the extraordinary announcements that he makes—nor, indeed, that we clearly understand some of them. But as more will probably be heard of them in the scientific world, we offer them, in the mean time, for the consideration of our readers.

The subjects of investigation into which I have entered in my physico-chemico-physiological researches, are four, viz. I. On the influence of light refracted through coloured glasses on the vegetation of plants and the germination of seeds.—I find that every coloured ray is more or less injurious to the vegetation of all vegetables. I say more or less, because the influence is not equal on all species of plants. This is not simply a physico-chemical but a physico-chemico-physiological phenomenon, intimately connected with the organization and the juices of the plant submitted to experiment. I have also ascertained, by experiment, that the coloured rays of light exercise a beneficial influence on the germination of seeds—promoting their development. And I find that this influence stands neither in relation to the thermic nor to the illuminative power of the rays, but is in close connexion with the different species of seeds. This fact is important in Horticulture, as by its means an earlier development of seeds may be produced.

II. On the action of solar light on the colours of organic substances.—I have established the fact that the colour of various organized substances is due to the action of solar light simply, without the concurrence of oxygen. My experiments on the colouring liquid of the murex . . . (2) in the pneumatic vacuum, and on the crystals of Santonin . . . in the Torricellian vacuum, as well as on the petals of flowers, have conducted me to this conclusion.

III. On the results obtained from a new analysis of the luminous spectrum.—By this analysis I have discovered that besides the lines of Wollaston and Fraunhofer there exist two other systems of lines, one longitudinal the other longitudinal and transverse [*sic, quodlibet*], which are subject to very visible movements depending on changes in the atmosphere, as if from masses of vapour. I consider myself to have solved two important problems: 1st. All the lines in the solar spectrum depend on the smallness of the aperture by which the light is admitted. They are phenomena of inflexion and of diffraction. 2nd. The changes which take place in the systems of lines in the solar spectrum are attributable to the alterations to which the refraction of light is subject in traversing vaporous masses in motion which it meets with in its course. And these changes are more sensible in the longitudinal than in the transversal lines,—with a small than with a large aperture; for which reason I call the solar spectrum a *photoscope*, in which the light impresses the changes itself has undergone, and becomes as it were a painter of itself. I have demonstrated both by synthesis and analysis that the prismatic green is composed of yellow and blue; and that the solar spectrum is surrounded by four other secondary spectra disposed in planes normal one to the other, two of them polychromatic and void of dark lines, and two monochromatic with dark lines in the direction of the length of the principal spectrum.

IV. On the passage of ponderable matter to a radiant state.—Under this head I have proved that metals in a state of radiation pass through denudation, e.g. of alumina (*alumina itak*), and become reduced to a concrete state by chemical affinity, forming silicates. I have also proved that metals assume a luminous radiant state, and become reduced to a concrete state in virtue of chemical affinities, forming nitrates. I have even found traces of iron in the solar light itself: and I have proved by direct experiment that radiating matter conveys images, by which I have reproduced various pictures by material projection of metals.

OUR WEEKLY GOSSIP.

OUR readers know that we have for some time past devoted ourselves to the exposure of that system of publication which brings books before the public under any species of false pretence: and so little has this system been regarded as an immorality in certain quarters, that in those several instances which we have been called upon to denounce, the parties concerned seem rather to have considered themselves very ill-used than to be at all ashamed of the exposure. When a mischief of this kind has reached a given point, it is difficult to persuade the individuals affected of its pernicious quality by any exhibition of the exact phase under which they are themselves labouring. But an exaggeration of their own symptoms—a more advanced stage of the same disease brought under their notice—will often startle men into a consciousness of the unwholesome character of a principle which in its more familiar form they had regarded as harmless. Of all those whom we have been in vain endeavouring to convince that the public are wronged and the high cause of litera-

ture is compromised by certain practices of their own, we believe there is not one who would not shrink from the gross effrontery and shameless immorality of a case supplied by our advertising columns of last week,—as if it had been furnished for an express comment on the argument which in that very number we were maintaining. The announcement to which we allude is addressed "To Literary Gentlemen"—and must be described in its own impudent and unblushing language:—

"To Literary Gentlemen.—A Reviewer and Classical Scholar of considerable experience, the Author of well-reputed and successful works, on the parentage of which the seal of secrecy is imposed, but whose acknowledged productions will furnish incontestible evidence of his competence, undertakes the Critical Revision and Correction of Manuscripts,—or will make the reputation of a literary aspirant in any branch of the Belles Lettres, by wholly executing the contracted work. Strictly confidential."

Our angry correspondents will, themselves, see that this is but an extended application of the same principle of disingenuousness which they have been fostering—made revolting by its direct and invasive expression, and by being addressed as a general temptation to the literary aspirations of incompetent Englishmen. The relation between the book and its conceiving mind which their own practice has falsified before the public in particular instances, is here proposed to be falsified by wholesale. The system is taken as an accepted one,—and viciously addressed to the miserable vanity that causes offences of so many other kinds. In the present universal craving after an appearance in print, it were perhaps too much to hope that the advertisement of this pseudo "Reviewer and Classical Scholar" may never recede for him the price of its appearance in our columns: but we trust there is integrity enough amongst publishers to refuse all connexion with the works introduced to their notice by this gentleman, in case he be known to any of them. The misfortune is, that it is not the upright or intelligent who need our warning against his dishonourable traffic—the bait is addressed to the weak and unprincipled. But we inform this "Reviewer and Classical Scholar" that, in his particular world of offence, he stands in the same respectable relation to any literary delinquencies into which such persons shall be led by his means, as the receiver of stolen goods does to offenders of another class.

We have received a letter from Mr. Roscoe, in answer to our question addressed to Mr. Shoberl [*ante*, p. 47], in which the former gentleman claims for himself the authorship of the 'Lives of the Kings of England,' published in his name. We give the denial in the words in which it is conveyed to us. They are as follows:—"The work, whatever may be its faults and merits, I alone am responsible for." We have Mr. Roscoe's testimony, in the same letter, to the principle that "no writer who at all respects himself or the public would be ambitious of the sort of compliment" implied in the request that he should "affix his name to another writer's work."

Lord Morpeth, it is stated, has announced to a deputation from the parishes of St. Margaret and St. John, Westminster, that the bill of which notices had been given, as we informed our readers, for "the removal of Westminster Bridge and the erection of another bridge in lieu thereof at Charing Cross," will not be proceeded with.

We see it mentioned that a sale has recently taken place in the neighbourhood of Pentonville, for the disposal of the property of the late Dr. Doldridge: in the course of which two lots described as waste paper were brought forward,—the first put up at 2s. 6d., and after a little competition knocked down at the sum of 2l. 14s.—while the second produced only 1l. 11s., and was secured by the same party. Upon examination, it is said, they prove to be an invaluable series of original correspondence—several thousand letters—to and from this eminent divine, with his own family, some of the clergy in America, and most of the dissenting clergy in England, of the period—Orton, Watts, Hervey, Warburton, Clark, Scott, Newton, Neal, Colonel Gardiner and his lady, Mrs. Anne Dutton, and many others, mostly during his ministry at Northampton,—including the diploma for his Doctor's degree.

A meeting has been held at Bodmin, under the presidency of the Earl of St. Germans, one of the objects of which was, the establishment of a school for the diffusion of architectural knowledge among the

farmers' son education fund pension is to the middle class. A and half the already given subscribed town. We see at the disposal Perthshire, Scholarship. An unscrupulous the vacancy ranks of the took place between the one of the election candidates and M. P. Lamentable ballot.—The we may M. Valery, a writer of From St. Duke Const consisting city of the reward the shall have phical, stat year. From St. the needful ducts of St. and has in other coun production. The ve which part vapour of operations the incident great no Where the constroing tablished by the Journ many of of experi marks wh against c the agent themselves view of the surrendere this natu with the mixture ther the torrents sides of ground,—inflamed neighbour recipient be comm within the The head, scattered and pro tity of that the to be op that dur by light backwa an idea patient which h munica bronchitis literally the org this stat

farmers' sons in Cornwall. The elements of a useful education generally are proposed to be laid as the foundation for this speciality; and the scale of expense is to be such as will open these advantages to the middle and lower classes of the farming population. A Model Farm is a portion of the project: and half the expenses of the latter feature have been already guaranteed, and upwards of 1,500*l.* subscribed towards the general object.

We see it stated, that a sum of 400*l.* has been put at the disposal of the Council of Trinity College, Perthshire, for the purpose of founding a Gaelic Scholarship in that institution.

An unsuccessful attempt has been made to fill up the vacancy occasioned by M. Jouy's death in the ranks of the academicians of France. Five ballots took place,—in all of which the main contest lay between M. Victor Leclerc and M. Empis; but no one of the candidates had an absolute majority—and the election was therefore adjourned. The other candidates on the list were M. Emile Deschamps and M. Poujoulat; and MM. Beranger and De Lamennais had each a single vote, in the course of the ballot,—though neither were personally competing. We may mention in this paragraph the death of M. Valery, one of the royal librarians of France, and a writer of distinction.

From St. Petersburg, it is stated that the Grand Duke Constantine has founded an annual prize, consisting of a gold medal, at the Geographical Society of that capital,—of which he is president; to reward the individual who, by his travels or writings, shall have made the largest contribution to geographical, statistical, or ethnographical science in each year.

From Stockholm, we learn that the Diet has voted the needful funds for a grand exhibition of the products of Swedish industry—to take place in July next; and has invited the manufacturers and artisans of other countries to send specimens of their native productions, for comparison.

The value of the new American discovery by which patients are guaranteed, by inhalation of the vapour of ether, against the suffering of those surgical operations which are amongst the most painful of the incidents that "flesh is heir to," is attracting to it great notice in all the principal cities of Europe. Where the influence of the narcotic is complete on the constitution of the individual, its success in destroying the sense of pain seems to have been established by a sufficient body of facts. An article in the *Journal des Débats*, however, which gives a summary of what has been done on the subject by way of experiment in France, concludes with some remarks which we are tempted to extract as a warning against careless and unprofessional tampering with the agent in question, and a caution to the profession themselves as to the manner of its use. "In any view of the matter, it is useful to remind those who surrender themselves unreservedly to experiments of this nature, that the vapour of ether, when combining with the common air, constitutes an explosive gaseous mixture of the most dangerous kind. Every phial of ether that is uncorked pours into its neighbourhood torrents of vapour which circulate unscathed around the sides of the vase, over the table, and down on the ground,—and are in danger each moment of being inflamed, if a lamp or any lighted body be in the neighbourhood of, or even some feet distant from, the recipient of the ether. Should, unfortunately, fire be communicated to this cloud of ether, an explosion within that compass is not the whole of the mischief. The heat is communicated to the flask itself, breaks it, scatters in all directions the combustible liquid, and produces calamities proportioned to the quantity of ether liberated. Now, if it be considered that the vapour-laden air inspired by a patient about to be operated on is precisely this explosive mixture,—that during the operation the surgeon is surrounded by lighted candles,—and that the attendants pass backwards and forwards with lamps in their hands,—an idea may be formed of the fate that awaits the patient if the fire should unhappily reach the air which he is inhaling. A sudden explosion will communicate itself to the interior of his chest, tear the bronchia throughout their entire ramifications, and literally reduce to atoms one of the most essential of the organs of life. There is nothing exaggerated in this statement. It is the strict expression of a well-

known phenomenon transported to the interior of the human machine,—and which will infallibly occur if care be not taken."

Will be closed on Saturday Next, the 30th inst. DIORAMA, REGENT'S PARK.—REDUCED PRICE OF ADMITTANCE.—Now OPEN, with a highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by the late Chevalier Benoit. Open from 10 till 4. Admittance to view both Pictures, —Saloon, 1*l.*; Stalls, 2*s.* as heretofore.

ROYAL POLYTECHNIC INSTITUTION.—Prof. Schübein's GUN COTTON, and other Explosive Compounds, with brilliant Experiments, lectured on by Dr. RYAN, daily, at half-past Three o'clock, and on the Evenings of Mondays, Wednesdays, and Fridays. The principle of the various ELECTRO-MAGNETIC TELEGRAPHS, explained daily by PROFESSOR BACHHOFFNER, including the Patent of Messrs. Cook and Wheatstone, in use on the Railways, and the more recent Patent of Messrs. Nott and Gamble. The various Models explained. Magnified specimens of Diseased Potatoes exhibited by the Oxy-hydrogen Microscope, with the Destructive Insect, supported by A. Snee, Esq. F.R.S. to be the cause of the disease. A beautiful Series of New Dissolving Views. The Living Bell and Diver, with Experiments. The Phycoscope, New Chromotype, &c. &c.—Admission, 1*s.*; Schools, Half-price.

STARTLING NOVELTY IN THE FINE ARTS. CAMERA LUNARIS; or, MOONLIGHT VIEWS, 200, REGENT-STREET. Open from Ten till Five. Admittance, 1*s.* "The pictures are perfectly colourless, and without any shade or any other outline produced by the pencil or the brush. They have all the appearance of coloured views, the tints being such as moonlight produces, viz. gray and dark slate colours. These tints are also varied, so that no sudden transition is apparent, the tints blending and softening into each other in an artistic style. The views of Tintern Abbey and of a Street in the old town of Northampton, are, perhaps, the best; but the whole collection is creditable to the artist, and a great proof of her ingenuity and perseverance."—*Times*.

SOCIETIES

ROYAL.—Jan. 7.—The Marquis of Northampton, President, in the chair.—Sir G. Back, Captain R.N., was elected.

'Quelques Recherches sur l'Arc Voltaïque; et sur l'influence qu'exerce le Magnétisme, soit sur cet Arc, soit sur les Corps qui transmettent les Courants Electriques Discontinus,' by M. Auguste de la Rive.—In the first section, the author gives a detailed description of the phenomena exhibited by the luminous voltaic arc produced either in a vacuum, or in atmospheric air, or in hydrogen gas, by employing electrodes of different kinds of conducting substances, in the form either of points or of plates. He examines minutely the transfer of particles which takes place from one pole to the other under these various circumstances, and the differences which occur when the currents are reversed. He observed that when a positive metallic point is presented to a negative plate, particles of the former are transported: by the voltaic arc, and deposited on the latter, forming a ring of a regular form, having as its centre the projection of the point on the plate. This happens in atmospheric air, whether highly rarefied or of the ordinary density,—but not in hydrogen gas. This deposit consists always of oxidized particles of the positive metal which forms the pointed electrode. In the case of platinum, the circular spot is of a blue colour, and presents the appearance of the coloured rings of Nobili. This effect the author is disposed to ascribe to the action of the oxygen brought by the voltaic current into that particular condition which Schönbein first described under the name of *Ozone*. While this deposit is taking place, a vivid blue light is emitted.—In the second section, the author investigates the action exerted by a powerful electro-magnet on the voltaic arc. He describes the remarkable modifications which the length, the form, and even the nature of the arc undergoes when the electro-magnet is brought extremely near to it, and the magnetization of the electrodes themselves when they are susceptible of that affection by their approximation to the electro-magnet. He notices the singular phenomenon of a peculiar sound emitted by the luminous arc, when subjected to this magnetic influence; a sound which varies both in its nature and intensity according to the nature, form and temperature of the electrodes, consisting sometimes of a shrill whistle and at other times of a series of slight detonations.—The third section is devoted to the investigation of a remarkable phenomenon presented by all the conducting bodies while transmitting discontinuous electric currents, under the influence of a powerful electro-magnet; namely, the emission of a sound resembling that of the revolving toothed-wheel in Savart's experiments. This sound is distinctly heard, and is peculiarly loud, with prismatic bars of lead, bismuth, tin, &c.,

about three-quarters of an inch square and a foot and a half long,—whether placed in the direction of a line joining the poles of an electro-magnet, or in a direction at right angles to such line. It is weakened only by increasing the distance between the poles and the bar. The intensity of the sound appeared to depend much less on the nature of the substance which was subjected to this action, than on its form, its volume and its mass. All conducting bodies, whatever may be their nature or state of aggregation, are capable of yielding these sounds. They are produced by charcoal of all kinds and shapes. Mercury contained in a cylindrical glass tube, of similar dimensions, with the metallic bars, emits a sound of great intensity; and a still louder sound arises from a wire coiled as a helix around a cylinder of wood, and also by tubes formed of different metals. Similar phenomena are also observable by the action of a helical coil substituted for the electro-magnet. On the whole, the author arrives at the conclusion that the phenomena noticed in this paper are altogether molecular,—and that they establish the following principles: first, that the passage of the electric current modifies, even in solid bodies, the arrangement of the particles; and secondly, that the action of magnetism, in like manner, produces an analogous modification in the molecular constitution of all bodies. This has already been demonstrated by Faraday in the case of transparent bodies, in its effects on polarized light; and is now extended by M. de la Rive to opaque conducting bodies, by employing, instead of polarized light, a discontinuous electric current.

GEOGRAPHICAL.—Jan. 11.—B. Frere, Esq. in the chair.

Read, 'An Account of Dr. Morse's System of Ceroigraphy.' 'By this invention a map may be drawn as quickly and as well as with a pen and ink on paper, in a ground as thin and perfect as a common copper-plate etching ground, and in a few hours, perhaps in a few minutes, obtain from it a type-metal plate, which shall print every point, line, and letter of the drawing under the common printing-press as rapidly as newspapers or woodcuts are printed.' Several maps executed by Dr. Morse were upon the table; and for clearness and beauty far exceeded any wood engraving. In particular, the writing on the lines representing water, and which can hardly be done at all in wood, is effected in a manner little inferior to copper-plate. Already, in America, the discovery has been most extensively applied, putting the means of instruction into the hands of the many at the cheapest possible rate.

Continued and concluded the reading of Dr. Beke's paper 'On the Nile.' At the former reading, the subject of the Blue River having been gone through, the author now took up the White River, or main stream of the Nile. Our knowledge of the upper course of this river has been obtained from the exploring expeditions ordered by the present ruler of Egypt. On its right bank it receives, in about the 9th parallel, a large river called the Tefi or Sobat,—which Dr. Beke identifies with the Godjeb; and he then enters into a minute detail of the affluents of this river on both sides. Among these, it will be sufficient to allude to the Baro and Bako, which join it on the right side, and the various streams bearing the common name of Gibbi, which fall into it on the left bank. The Godjeb has been presumed to be the upper portion of the Jub or Gowing, which falls into the Indian Ocean near the line; but subsequent information shows this opinion, which originated in Dr. Beke's own information, to be untenable: indeed, M. D'Abadie positively considers it to be the head of the Nile. The second Egyptian expedition ascended the main stream of the Nile as far as 4° 42' 42" N.—at which point our positive information ceases; but from the information collected by M. D'Arnaud and M. Werne, who accompanied the expedition, Dr. Beke shows the existence of another great arm of the Nile, called the Shoa Berri; which, like the Abai and Godjeb, joins the main stream from the S.E., and exhibits the remarkable spiral course common to those rivers, with many others of the Abyssinian plateau. As regards the main stream, Dr. Beke, from a comparison of various authorities both ancient and modern, carries the Nile up to the country Mono-Mozi; and, in fact, shows the great probability of its being a con-

tinuation of Lake N'Yassi, the Maravi or Zambezi of the old maps. In the name Mono-Moézi, Dr. Beke finds the origin of the name Mountains of the Moon; in which, according to Ptolemy, the Nile has its rise: the word Moézi meaning *moon* in the language of that country, as well as in those of the whole of Central Africa. The author next proceeds to consider the physical character of the country in which the eastern tributaries of the Nile have their origin; and which he shows to be an elevated table-land, having an abrupt declivity towards the sea-coast, and a very gradual slope landwards down to the Nile, which skirts its base; and the ridge of which has an elevation of from 8,000 to 9,000 feet above the ocean, independent of isolated mountain masses which attain a height of from 11,000 to 15,000 feet.

GEOLOGICAL.—Dec. 16.—Mr. Horner, President, in the chair.—W. Twining, Esq. was elected a Fellow.

'On the Classification of the Oldest Fossiliferous Rocks of Wales,' by the Rev. Prof. Sedgwick. Under the words "Cambrian System," the author includes nearly all the rocks both of North and South Wales, between the western coast and the Silurian rocks as coloured in Sir R. Murchison's map. The rocks of this system are exhibited as a great succession of undulations extending in North Wales from the Menai Straits to the crest of the Berwyns, and thence to the carboniferous rocks of Shropshire. The sections through these undulating groups have been described in former communications; and in the same series were included not only the rocks upon the line above mentioned, but a great series of co-ordinate rocks thrown into similar undulations, and including the whole chain of Cader Idris and the overlying slates descending into the drainage of the Dyfi. The author first endeavoured to connect his previous sections by new details; and especially by a great flagstone group containing fucoids and a species of Lingula found on the same parallel. He then described in detail five sections in various directions across the district; in all of which, with the exception of one, the lingula bed is a common base line—and he considers that the whole series of Caernarvon and Merioneth sections are thus connected, that these beds are fossiliferous throughout, that they are of vast thickness, and that they are inferior in position to all the beds (Caradoc or Llandeilo) described in the Silurian system. The author then described two sections across South Wales, through rocks occupying a great irregular trough reposing on the old Cambrian rocks, and overlaid to the south-west by the rocks of the Silurian system. These are considered to be on the parallel of one of the upper groups of the North Welsh series—and as divided into three great groups and overlaid by a fourth group still below the Silurian rocks, and called Cambrio-Silurian—above which come in perfect succession the upper Silurian rocks. The whole Cambrian system the author thus divides into four groups; the higher of which alone, and that only in part, comes into the Caradoc or Llandeilo groups of the Silurian system. Lastly, the author discussed the question of nomenclature. He considers that the terms hitherto employed for the subdivisions of the middle and older palæozoic rocks being geographical, and these terms describing the succession in particular districts, it is impossible to use the words correctly without preserving their geographical meaning; and that if a new principle of nomenclature is to be introduced which has no reference to the physical group, it is necessary to congruity of language to introduce some corresponding change in nomenclature. He states that it is impossible to describe the ascending sections in North and South Wales in Silurian terms; since, in speaking of any members of the vast ascending group of North Wales by the name Silurian, we are defining an older work than any of those belonging to the Silurian system. The author therefore rejects the name "Silurian system," as applied to the older division of the Cambrian rocks—and continues the use of the term "Cambrian."

ASIATIC.—Jan. 2.—C. Elliott, Esq. in the chair.—J. Finn, Esq. was elected a Corresponding Member.

A paper by C. Masson, Esq. was read, relative to the geographical position of the Nysean Plains; concerning which there have been great differences of

opinion among geographers—some placing these celebrated pastures at Kermanshaw, others near Caswin, and in different localities, none of which possess the natural features that answer to the description left by ancient writers. The ancient account, moreover, was contradictory. Arrian and Diodorus state that Alexander, in his route from Susa to Ecbatana, after passing Mount Zagros, encamped on these plains—where 60,000 horses were feeding; and that after quitting his camp, he reached the metropolis of Media in a march of seven days. Now, this statement points to a locality about 100 miles from Ecbatana; and there is no other place that corresponds to such a position but the pastures of Ardelan, which lie to the north of Kermanshaw, and are still celebrated for the breed of horses fed upon them. Other accounts seem to locate the Nysean Plains on the route of those travelling from Persia or Babylon to the Caspian Gate; and thus, in quite a different part of Persia. Mr. Masson, from the observations made by himself in a journey on that very route, concludes that the locality thus described must be the horse pastures of Kuskizer, to the south of Ispahan, where the royal stud of Persia was sent to graze in the time when the court resided at Ispahan; and where the horses of the viceroy of Shiraz are still sent.—The solution of this difficulty Mr. Masson finds in the account of Strabo, who, in his description of the pastures which he calls Hippobatus, says that, they are on the road from the capital of Persia to the Caspian Gate; and that some writers supposed that they produced the celebrated Nysean horses—while others stated that Armenia was the country from which the race originally came. Mr. Masson concludes that Ardelan is the site of the true Nysean Plains; and that this position might be geographically considered as appertaining to Armenia—although such was not the case when Strabo wrote: at the same time, that the Hippobatus of Strabo was the Plain of Kuskizer, whose superior extent and greater capabilities raised its celebrity above that of the true Nysean Plains, so much further removed from the capital of Persia. He is finally of opinion that this superiority caused the site of the Nysean Plains to be forgotten in the age when Strabo wrote; and he thus accounts for the confused notions of more ancient writers intimated in the description above referred to of the Plain of Hippobatus.

Jan. 11.—Prof. Wilson in the chair.—W. Shaw, Esq. was elected a Resident Member.

A short extract was read from a letter recently received from Major Rawlinson, referring to the arrow-headed inscriptions in the Babylonian character. The Major states his opinion that those of Van are in a language allied to the Armenian and Turkish; and that he has found in them the names of the historical kings of Armenia. The excavations at Nineveh are proceeding rapidly—and producing a variety of highly interesting inscriptions, in which he has found about fifty historical names, in some instances connected in a genealogical series. Major Rawlinson expects the most interesting results from this accumulation of monuments; but is not yet prepared to speak with certainty upon them.

A paper was read from the Rev. C. Gutzlaff, containing replies to a number of queries prepared some months ago by Sir G. Staunton, and sent to China by the Society. These questions refer to almost every branch of knowledge on which information is desirable; and we can only select a few salient points—premiating that the writer generally limits his remarks to Hong Kong, Ningpo and Chusan.—The consumption of opium is a prominent subject of discussion. At Hong Kong, where the population comprehends many desperate adventurers and criminals the sum of the adjacent islands, the consumption is enormous. The revenue on the article is formed at 1,560 \$ per month, which will argue a sale of at least twenty times that amount; and more than half this quantity is smoked by the inhabitants of the island,—about 20,000 persons. At Chusan, on the other hand, where the population is 13 times as great, not one-fifth of the above quantity is imported,—an index of the disposition of the people, who are sober and well-conducted. Many of the smokers are soldiers, sailors, and mandarins—who appear to think it a manly habit, as indicating a bold recklessness. The peasantry hardly ever touch it. Mr. Gutzlaff's

position as police magistrate of Chusan afforded the best means of knowing the character of the people; and he says that the persons brought before him rarely averaged above three in a month, and those chiefly for petty pilfering. He gives, however, a remarkable instance of Lynch law, which tells rather oddly for the strength of the Chinese government, as well as for European notions of pacific conduct. Some outlaws, who were said to have been employed by the government to kidnap our soldiers, settled themselves at Chusan; where they committed all kinds of depredations in the neighbourhood. They were warned off; but treated the warning with contempt. The popular indignation was roused; the ruffians were seized—put on board a boat, with stones tied about their necks—and dropped into the sea. Nothing was ever heard after of this affair. The Chinese law is theoretically excellent, but utterly disregarded in practice. The mandarin appears to have the power of life and death; and he certainly has the power to inflict any degree of torture—even such as may cause death. In order to get rid of the legal necessity of procuring the imperial assent before putting a criminal to death, blank forms of assent are kept to be filled up when wanted; and the condemned man is executed often before the court breaks up. Schools are numerous at Hong Kong, and in the south generally; and almost all can read—while at Chusan and Ningpo ignorance of letters is very frequent; and even literary graduates are inferior in acquirements to the older school-boys of Kwan-Tung.—There is no practical provision for the poor; and thousands annually die of starvation. But mendicity is universal; and begging fraternities are numerous and well organized. A beggar can hardly ever exercise his calling without joining one of these bodies. Mr. Gutzlaff thinks the Chinese the most prolific nation in the world. All marry; and not one marriage in a hundred is unproductive. In the census which he made of Tinghane, a city containing 50,000 inhabitants, there was but one unmarried female, and she was an English lady. He also states that wherever they have settled, whether in Tibet, Manchuria or Mongolia, they rapidly become more numerous than the aborigines.—The mass of the people know nothing of the politics of their country; and are scarcely aware that their government is held by a prince of foreign descent. Mr. Gutzlaff never heard of any denunciations against the Tartars, except among the literati and a few bigoted Chinese. Idolatry appears to have decreased considerably, in consequence of the success of the British and of the non-resistance of the idols in the many cases in which their shrines were desecrated by our soldiers. In a number of instances this passiveness has caused their entire rejection and removal. Christianity has made some advances. Catholic and Protestant places of worship have been built; and native protestant converts have in several instances established churches in the interior. One native bookseller has even promised to publish the New Testament. The Chinese government appears to look on with indifference; and the indigenous priesthood have in no instance stood up in defence of their own dogmas.—Mr. Gutzlaff finally thinks that the native mind is improving where the people come into contact with Europeans; and that greater liberality of feeling prevails in many instances, though not yet in a sufficient degree to produce any effect on a large scale.

ASTRONOMICAL SOCIETY.—Dec. 11.—Capt. W. H. Smyth, R.N. President, in the chair.—Communications read:—

'Re-appearance of *Astræa*.' Extract of a letter from Prof. Schumacher to Mr. Hind:—"M. Otto Struve has already re-observed *Astræa*, which appears brighter than he expected she would.

M. T. Pulkova. R.A. Dec.
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These positions are free from parallax. The resulting corrections for M. D'Arrest's Ephemeris are:—

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'Observations of Le Verrier's Planet,' by various persons at various places.

'Reduction of Tycho Brahe's Observations of the Comet of 1590, with Elements deduced therefrom,' by Mr. Hind.

'Description of Camden Loc. W.R. Daw Letter from "Sir," and proposed Astronomical measurements a great deal that has been object, as North Pole selected for have been April and M. I have not the Royal mitted a plan cution these the treated Pro this purpos intention to sledge, dra of the p's which that vidual has Asd, from in that moe there is no these adva of which n smallest do hope that, and Council will be ple importance recommen they may t "Astron Coast of No "Solar E R.N. at K "Solar E R.N. at G Notice fr the Map of and Müdl 25th of Ju "On Lun Baden Po INSTITUT W. Tite, V as Associat Read, 'S case,' by S of the origi alluding to in point of proceeded the city, c polis. Am temples an to were th Minerva, the modern order: bu Disguisec fags; and by some important shown as Temple of with a sn resembling Thecelebr abundant by conver the Palac of Hiéro, occupied of mineral is probabl ptes the si Hughes to several of

'Description of an Astronomical Observatory at Camden Lodge, near Cranbrook, Kent,' by the Rev. W. R. Dawes.

Letter from Captain Sir John Ross, R.N. to the President:—'Sir,—I beg leave to submit the following plan and proposal to the President and Council of the Royal Astronomical Society, for their consideration:—The measurement of an arc of the meridian has long been a great desideratum; and the failure of every attempt that has been made at Spitzbergen for this desirable object, as well as the attempt made to reach the North Pole, has been, because the summer has been selected for that purpose; whereas the spring should have been the season chosen, namely the months of April and May for both services, but which could not be put in execution by the means hitherto adopted. I have now to inform the President and Council of the Royal Astronomical Society, that I have submitted a plan to the Admiralty for carrying into execution these double and desirable objects, by wintering at Spitzbergen, and employing my officers and crew under the direction of the talented son of the celebrated Prof. Schumacher, whom I have engaged for this purpose; while, at the proper season, it is my intention to attempt to reach the North Pole on sledges, drawn by Swedish horses, being a modification of the plan proposed first by Dr. Scoresby, and of which that highly-talented and well-informed individual has given his most unqualified approbation. And, from the year's experience I have had in Sweden in that mode of travelling, I can safely assert, that there is no other officer in the navy that possesses these advantages so necessary to complete success, of which neither Dr. Scoresby nor myself have the smallest doubt. I have made this statement in the hope that, when duly considered by the President and Council of the Royal Astronomical Society, they will be pleased to signify to me their opinion on the importance of the objects in question, and such a recommendation for its being put into execution as they may think fit.'

'Astronomical Observations at Raine's Islet, N.E. Coast of New Holland,' by Captain Blackwood, R.N.

'Solar Eclipse observed by Captain Sir E. Home, R.N. at Kororaraka (South End), Bay of Islands.

'Solar Eclipse observed by Commander Shadwell, R.N. at Garden Island, Sydney, N.S. Wales.'

Notice from Captain Ford of a difference between the Map of the Moon, published by Messrs. Baer and Mädler, and a Sketch made by himself on the 25th of July, 1827.

'On Luminous Rings round Shadows,' by the Rev. Baden Powell.

INSTITUTE OF BRITISH ARCHITECTS.—Jan. 11.—W. Tite, V.P., in the chair.—R. Forster was elected an Associate.

Read, 'Some Account of the Ancient City of Syracuse,' by Samuel Angell, Esq. After giving a sketch of the origin of the city and its first inhabitants, and alluding to the position which it had formerly held in point of extent and political importance, the writer proceeded to describe the four ancient divisions of the city, called Ortygia, Acradina, Ticha, and Neapoli. Among the existing remains of the different temples and other edifices more particularly alluded to were the following:—In Ortygia, the Temple of Minerva, now forming the Cathedral or Duomo of the modern city. This temple was of the Doric order: but the columns, unfortunately, have been disfigured with modern plaster and additional mouldings; and it is much to be regretted that these, by some oversight, have found their way into an important work on Magna Græcia, and are there shown as part of the ancient structure. Of the Temple of Diana there remain two Doric columns; with a small portion of the entablature, strongly resembling the order at Corinth, the mother city. The celebrated Fountain of Arethusa still pours out its abundant supply of fresh water—but, alas! degraded by conversion into the public washing-place. Of the Palace and Gardens of Dionysius, the Palace of Hæro, nothing now remains; their sites being occupied by modern fortifications and narrow streets of miserable dwellings. In the quarter Acradina it is probable that the Church of San Giovanni occupies the site of an ancient temple, supposed by Mr. Hughes to have been that of Jupiter. There are several of those Latomæ, or stone quarries, so nume-

rous in Syracuse;—one of which, attached to the Capucin Convent, is converted into a garden, forming a most beautiful and retired spot for devotional study. There are also several subterranean remains, and the ruins of a bath in which the celebrated Torso of Venus was found. The Catacombs also deserve especial notice, from their prodigious size. The principal avenue in them is about eighteen feet wide and ten feet high; with numerous recesses and chambers on either side—in one of which Mr. Angell counted no less than fifteen divisions. It is doubtful, however, whether these catacombs were constructed previously to the Roman conquest by Marcellus. In some parts the halls are covered with fine stucco, and exhibit remains of painting. Extensive remains of the walls of this part of the city still exist. Mr. Angell exhibited a plan, which showed their various gates and towers. Ticha, described by Cicero as the third city, contained a Temple of Fortune, a spacious gymnasium, and many sacred edifices; but of this once splendid quarter of the city little now remains but large sepulchral chambers cut in the rocks, channels of aqueducts, and vestiges of the city walls. To account for so large a space being so completely cleared of the remains of the numerous buildings which formerly occupied it, one is almost led to suppose that, from the facility of transport given by the immediate vicinity of the port, the materials must have been transported to other shores. Neapolis, the fourth quarter, was adorned by a theatre of vast dimensions—and perhaps the most perfect of all the ancient buildings in Syracuse. It commanded a magnificent view over the surrounding country. The greater portion of the seats were cut out of the solid rock; and it is computed to have held 30,000 persons. A drawing of this edifice, made from dimensions taken by Mr. Angell, was exhibited;—and a sketch, made on the spot, of a sepulchre excavated in the rock above the theatre, and called the Tomb of Archimedes—presenting a façade of two Doric columns, surmounted by an entablature and pediment. The remains of an amphitheatre, evidently of Roman construction,—the extensive quarries, said to have been excavated by the Athenian prisoners,—and the curious cavern called the Ear of Dionysius, stated to have been constructed on acoustic principles for the purpose of overhearing the conversation of the prisoners confined within its walls,—were described; and drawings in illustration exhibited. The Temple of Jupiter Olympius—one of the most important edifices of this portion of the city, and of which there remain but portions of the shafts of two Doric columns—was alluded to: and Mr. Angell proceeded to describe the ruins existing in the suburbs of the city—especially those remarkable fortifications and walls which inclosed Epipolæ; said to have been constructed by Dionysius in the short space of twenty days—and upon which he employed 60,000 men and 6,000 yoke of oxen. One fort which defended Epipolæ, and which was called by the Greeks Labdalo, is constructed with extraordinary military skill and art; and is considered by Professor Cockerell as the most admirable specimen of ancient military architecture that he has met with.

J. J. Scoles, Hon. Sec., referred to a drawing, made from measurements taken by him in 1826, showing the construction of the ceiling of a passage in connexion with other ancient ruins near the convent of Santa Lucia, at Syracuse; which is formed, in the shape of a semicircle, by a chain of earthen cylindrical tubes, 2½ inches in diameter, and similar in form to an ordinary bottle,—the neck of one tube being inserted in the lower end of the next.

LINNEAN.—Dec. 1.—E. Forster, Esq., in the chair.—G. Busk, Esq., D. B. Chapman, Esq., W. R. Fisher, Esq., and A. White, Esq., were elected Fellows.

'On the Structure of *Bacillaria paradoxa*,' by Mr. Thwaites.

'On the vegetation of the Galapagos Archipelago, as compared with that of some other tropical islands, &c. of the continent of America,' by Dr. J. Hooker. In working out this paper, the author stated that he had followed the plan pursued by Mr. Darwin with regard to the Fauna of the same district. The relation of the Flora of this part of the world is double; the peculiar species being, for the most part,

allied to plants of the cooler parts of America, or the uplands of the tropical latitudes, whilst the non-peculiar are the same as abound chiefly in the wet and damper regions, as the West Indian Islands and the shores of the Gulf of Mexico: also that, as is the case with the Fauna, many of the species, and these the most remarkable, are confined to one islet of the group, and often represented in others by similar but specifically distinct congeners. After giving a history of the islands and their vegetation, the author concluded. The general result of this summary of the orders, and of the comparison of these and the species with those of the continent of South America and the other islands, which in peculiarity of Flora for their size, may be compared with the Galapagos (as New Zealand, the Sandwich group, &c.) is,—first, that there are points of agreement inexplicable in our state of knowledge: such are the peculiarities of Rubiaceæ, and of frutescent and arborescent Composite, which are rendered the more remarkable from the species and genera of these orders contained in one group of islands having little or no relation with those of the others. 2nd, That the chief points of difference are explicable, and owing chiefly to the relation the islands bear to the nearest continents, and to the nature of the soil, climate, &c., such as the absence of Ferns and the peculiar forms of Composite and Rubiaceæ, and other orders having their nearest allies on the neighbouring continents. 3rd, The smallest amount of novelty will be found amongst the more perfect plants—if such may be so considered as possess a double floral envelope, and polypetalous corolla, including the Thalamifloræ and Leguminosæ: whilst the greatest amount of new species exists in the lower order, as Amaranthaceæ and Piperaceæ, or in the incomplete genera of Euphorbiaceæ; and in the Composite, on the other hand, there are somewhat fewer peculiar and new plants amongst the Monocotyledons than the Dicotyledons,—and the amount of novelty amongst the Ferns is small in comparison to the higher orders.

BOTANICAL.—Jan. 1.—J. Reynolds, Esq., Treasurer, in the chair.

Mr. Browne communicated a paper 'On the Potato Disease.'

CHEMICAL.—Dec.—Mr. Graham, President, in the chair.—The papers read were:—

'On the Existence of a New Organic Base in Gun-cotton,' by R. Porrett, Esq. The author is of opinion that in the action of nitric acid on lignin, or the fibre of cotton, two equivalents of oxygen are transferred from the acid to the lignin; the former of which accordingly becomes nitrous acid, and the latter a new alkaline body, which is named *lignia*. Gun-cotton is thus represented as the nitrite of lignin. In support of this view, it is shown that gun-cotton dissolves entirely in strong nitric or sulphuric acid under 180°, without decomposition, as it may be precipitated from the acid solutions by the addition of water, insoluble and chemically unchanged. But when a higher temperature is applied to these solutions, nitrous acid is copiously evolved, and in the opinion of the author a nitrate or a sulphate of lignin is formed. These supposed salts differ from the nitrite in being soluble in water. A substance of a greyish white colour is precipitated from them by an alkaline carbonate, which is the new base. The latter is soluble in water, very sparingly soluble in alcohol, and wholly insoluble in ether. It exhibited an alkaline reaction with test-paper; but it is doubtful whether it has been procured entirely free from a fixed alkaline carbonate. No crystalline salt of lignin was formed.

'Extracts from a letter to Dr. Hofmann by Baron Liebig.' Prof. Liebig communicates the results of his most recent investigations in organic chemistry. He has succeeded in demonstrating, at last, the existence of both free lactic and phosphoric acids in the substance of the muscles of animals,—although separated only by a thin membrane from the blood and other alkaline fluids in the vessels. To this difference in the condition of the solid muscles and fluids he attributes many of the galvanic effects observed by Matteucci. He has confirmed the existence of the crystalline neutral substance *creatin*, first discovered in flesh by M. Chevreul; and observed two new crystalline bodies present in small

quantity. While investigating the action of common salt in the animal economy he finds that the fluids without the blood and lymphatic vessels contain only potash salts, namely, chloride of potassium and phosphate of potash with phosphate of magnesia; while the blood and lymph contain only those of soda (phosphate of soda). The brine of salted meat abstracts the soluble phosphates which are necessary to the formation of blood; and hence the scorbutic action of salted meat. The soup from boiled meat contains the soluble phosphates of the flesh, and the meat itself the insoluble. Neither the soup nor the boiled meat can, therefore, alone maintain the processes of life, but both must be taken together. It is also stated that, by the oxidation of casein, by the action of peroxide of manganese and sulphuric acid, M. Engelberger has obtained three curious products: namely, aldehyde, essential oil of bitter almonds, and a fluid ethereal body with a composition analogous to metacitone. Lastly, that protein prepared by the process of Müllder, and supposed by that chemist to be free from sulphur, still contains the element in question, to the extent of 1.5 per cent.

'On the Salts of Sulphurous Acid,' by Dr. J. Sheridan Muspratt.

'An Analysis of the Bohemian Glass,' by Mr. Rowney. This is the glass so valuable for its infusibility in the construction of the combustion tubes used in organic analysis. Although soda was found present to the extent of one-fourth of the potash, the glass appears to be essentially a silicate of lime and potash,—in which the oxygen in the silicic acid is to that in the bases as 6 to 1. It gave 73 per cent. of silicic acid, 11½ potash, 3 soda, 10½ lime, with small portions of alumina, peroxide of iron, magnesia, and oxide of manganese, to make up 100 parts.

Jan. 4.—'Some Remarks on the Air and Water of Towns,' by R. A. Smith, Ph.D. The author's observations are made on the air, rain, and well water of Manchester, where he resides. The quantity of organic matter in rain-water, collected as it fell in a pure porcelain or platinum vessel, was so considerable that it could be perceived, on evaporating 500 grains to dryness, by its odour, and even its nitrogenized nature ascertained. Sulphates and chlorides were also present in sensible quantity; and the rain as it fell was always alkaline, showing an excess of bicarbonate of ammonia among the products of the combustion of coal used as fuel. When the water from a peaty district is boiled down and the ashes burned, the smell of peat is distinctly observed. But as a river approaches a town, the smell from the burnt ash of the water changes, and organic matter from the decomposition of protein compounds is distinctly traced. The impurities of the well-water are found to be chiefly inorganic salts, among which nitrates prevail,—showing how rapidly organic matter is oxidized and converted into nitric acid in the soil.

'Thialdine and Selenaldine, two new artificial organic bases,' by Professors Wöhler and Liebig. The first of these bases is obtained by the action of hydro-sulphuric acid gas on the aldehyde of ammonia dissolved in water, with the addition of a few drops of caustic ammonia; and its discovery is important for the theory of the formation of organic bases in which the action of ammonia is frequently very prominent. Pure thialdine forms large transparent, shining crystals, of the aspect of ordinary gypsum, and of specific gravity 1.191. It has no reaction on vegetable colours, but dissolves in all acids, and forms crystallizable salts. It contains no oxygen; and its composition is expressed by the formula—



Selenaldine is a similar base, containing selenium in the place of the sulphur of thialdine.

MICROSCOPICAL.—Dec. 9.—J. S. Bowerbank, Esq., President, in the chair.—'On the Application of Polarized Light in Microscopic Observations,' by Mr. Legg. After noticing the remarks of Dr. Brewster respecting the advantages likely to be derived from the application of polarized light in the microscopic examination of delicate structures, Mr. Legg described a series of polarizing apparatus which may be readily adapted to almost any microscope: consisting, 1st, of a bundle of plates of crown glass, from which the light is to be reflected at an angle of 56°—in which position one portion only of the light is

refracted and another transmitted; each of which portions consists of light polarized in opposite planes. This arrangement is the best adapted to two single powers. 2nd. A plate of tourmaline as free from colour as possible, and cut parallel to the crystalline axis:—and 3rd. A Nichols or single-image prism, being a portion of a crystal of Iceland spar, cut and combined with a piece of glass, so as to throw out of the field of view one of the two images produced by the double refraction of the crystal. This he described as being the most eligible for the compound microscope; inasmuch as it is perfectly free from colour, and requires very little adjustment. He described a series of experiments illustrating the most striking phenomena of double refraction; in which he employed the Nichols prism adapted under the stage, a double refractor adapted to the eyepiece, a film of selenite of uniform thickness placed in accordance with its crystalline axis, and a plate of brass perforated with holes from about $\frac{1}{16}$ to $\frac{1}{4}$ of an inch in diameter. In the first of these experiments, in which the doubly refracting crystal was placed over the eyepiece, two distinct images appeared; one of which revolved round the other when the eye-piece was turned round,—thus showing the ordinary and extraordinary rays. In the second, the Nichols prism was applied under the stage, the other arrangements remaining the same. Upon turning the eye-piece, although two images are produced, but one is seen when half the revolution is performed—i. e., at 180° from the first position. Changes, also, take place at every other quadrant. In the third experiment, the selenite plate was interposed; the images were now coloured, and presented the complementary colours at every quarter of a circle. When the hole in the piece of brass was of a large size, the images were seen to overlap, and white light was produced.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 12.—Sir John Rennie, President, in the chair.—'Description of the Iron Dock-gates, constructed by Messrs. Rennie, for the Russian Government, and erected at Sevastopol, on the Black Sea,' by Mr. Shears, Assoc. Inst.—Sevastopol is peculiarly situated, amidst rocky ground rising so abruptly from the shore that there was not space for the buildings necessary for a dockyard. On account of the depth of water close in shore, and other natural advantages, the Emperor determined to make it the site of an extensive establishment; and as there is not any rise of tide in the Black Sea, and the construction of cofferdams would have been very expensive and difficult in such a rocky position, it was decided to build three locks, each having a rise of ten feet; and at this level of thirty feet above the sea to place a main dock with lateral docks, into which vessels of war could be introduced, and the gates being closed, the water could be discharged by subterranean conduits to the sea, and the vessel being left dry could be examined and repaired even beneath the keel. A stream was conducted from a distance of twelve miles to supply the locks, and to keep the dock full. This, however, has been found insufficient, and a pumping engine has since been erected by Messrs. Maudslay & Field for assisting. The original intention was, to have made the gates for the docks of timber; but on account of the ravages of a worm, which it appears does not, as in the case of the Tereido Navalis, or the Terebrans, confine itself to the salt water, it was resolved to make them with cast-iron frames covered with wrought-iron plates. There are nine pair of gates, whose openings vary from 64ft. in width and 34ft. 4in. in height for ships of 120 guns, to 46ft. 7in. in width and 21ft. in height for frigates. The manipulation of such masses of metal as composed these gates demanded peculiar machines. Accordingly, Messrs. Rennie fitted up a building expressly with machines constructed by Mr. Whitworth; by which all the bearing surfaces could be planed and the holes bored in the ribs and all the other parts, whether their surfaces were curved or plane. The planing was effected by tools which travelled over the surfaces backwards and forwards cutting, each way; the piece of metal being either held in blocks if the surface was plane, or turned on centres if the surface was curved. The drilling was performed by machines so fixed that the pieces could be brought beneath or against the drills in the required direction, and guided

so as to insure perfect uniformity and accordance between them. Travelling cranes were so arranged as to take the largest pieces from the wharf, and place them in the various machines, by the agency of a very few men, notwithstanding their formidable dimensions;—the heelspoons in some cases being upwards of 34ft. long. Each endless screw for giving progressive motion to the cutting tools was 45ft. long. Some idea may be formed of the manual labour avoided by the machines, when it is stated that the surface planed or turned in the nine pairs of gates equals 717,464 square inches, and in some cases a thickness of three-quarters of an inch was cut off. The surface in the drilled bolt-holes equals 120,000 square inches. The paper gave all the details of the construction of the gates, and the machinery for making them,—and was illustrated by a series of detailed drawings. A discussion followed; chiefly on the peculiarity of the site selected for the docks,—and the supposed ravages of the worm in fresh-water, as it was of unusual occurrence. It seemed to be the opinion that temperature of climate influenced the ravages of these insects.

ROYAL INSTITUTION.—Jan. 15.—Lord Prudhoe, President, in the chair.—'On Gun-Cotton,' by Professor Brande. This communication related—1st. The history of compounds produced by nitric acid with certain organic substances. 2nd. The preparation and properties of Schönbein's gun-cotton. 3rd. The practical uses of the invention.—1st. With respect to the philosophical history of the discovery. Between fifteen and sixteen years ago, Braconnot ascertained that starch, wood-shavings, saw-dust, linen and cotton fabrics, when treated with concentrated nitric acid, produced a sort of gelatinous substance, which conglutinated into a white mass on the addition of water. Braconnot called this substance *xyloïdine*, from its resemblance, in some respects, to ligneous matter. Xyloïdine is, as Professor Brande demonstrated by experiment, highly inflammable. Two years after Braconnot's investigations, Pelouze published some inquiries into the nature and properties of xyloïdine. He ascertained that starch, when converted into this substance, exchanged an atom of its constituent water for an atom of nitric acid. He also observed that it took fire at a temperature of about 360°. This facility of combustion, and the fact of its burning without leaving residue, induced Pelouze to cover paper and other textures with a film of xyloïdine by plunging these substances into dilute nitric acid. When thus prepared, they resemble parchment in appearance, are very inflammable, and impervious to moisture. Pelouze suggested the use of paper treated in this manner for the purposes of artillery. Such was the state of science on this subject when, in the course of last year, Professor Schönbein examined the effect produced by a mixture of sulphuric and nitric acids on organic bodies. One purpose of his research was to ascertain the qualities of a form of matter which he calls *ozone*. On this subject we cannot digress further than by presenting the following equation, which will convey Schönbein's views to our chemical readers:—

$NO_2HO + SO_3HO = NO_4SO_3 + 2H_2O$ (HO_2 the symbol of the oxy-water of Thenard being also that of Schönbein's ozone). It was in the course of these researches that Schönbein found that each of those singularly allied bodies, sugar, starch, gum, and woody fibre, assumed its own peculiar state when brought under the influence of the mixed acids; and that woody fibre in the form of tow, cotton-wool, &c., when plunged into a mixture of these acids, becomes a highly explosive compound. The substance thus prepared was exhibited, on Professor Schönbein's behalf, by Mr. Grove, on the 15th of September last, to the British Association, and (as Professor Brande pointedly observed) it was not till that share that the supposed claims of others to any share in this discovery were advanced.—Professor Brande proceeded, 2ndly, to describe the preparation and properties of the gun-cotton. Having been first cleansed and carded, cotton, according to Schönbein's process, is immersed for a short time in a mixture of two parts (by measure) of sulphuric with one of nitric acid. It is then taken out, well washed with water, and carefully dried. The cotton is then found to have acquired the following properties:—Though identical with common cotton (even under

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the microscope) in ordinary light, it appears dark when viewed through a magnifier in polarized light. It may be repeatedly moistened with water and dried without losing its acquired properties. It is an insulator of electricity, being powerfully negatively electric. It is singularly hygrometric. It catches fire at a temperature of about 360°, and burns with far greater rapidity than gunpowder; and yet the combustion of a train of this cotton can be stopped in its course by strong pressure—an important circumstance as bearing on its application. The products of its combustion are carbonic and nitric oxides, carbonic and oxalic acids, cyanogen, nitrogen, and steam.—3rdly, In respect to the uses of gun-cotton, Professor Brande remarked that it was more energetic than gunpowder. From experiments made at the mills of Messrs. Hall & Co., the patentees, it would appear that about one half ounce of gun-cotton carried a 68 lb. shot 255 feet from an 8-inch mortar; while 2 ounces of gunpowder carried a shot of the same weight, from the same gun, only 152 feet. The average of four fires from a tiger-rifle, No. 14 gauge, charged with from 60 to 80 grains of gunpowder carried a ball through three inch elm boards packed closely together; while 30 grains of gun-cotton carried a ball, under the same circumstances, through six such boards. Adverting, in conclusion, to the alleged disadvantages and advantages of Schönbein's invention, Professor Brande remarked of the former that it was hardly just to ascribe them to what was so recently known, and, therefore, so imperfectly examined as an article of commerce. The use of gun-cotton in fire-arms has been said to be attended with the following disadvantages:—That the effects are less regular than those of gunpowder.—That it is more dangerous, because inflammable at a lower temperature.—That it does not take fire when compressed in tubes.—That it burns slowly in all kinds of cartridges.—That guns and pistols must be altered to admit of its use.—That it is not adapted for the use of the army.—That the barrel of the gun is moistened by the water produced during combustion. The advantages, on the other hand, may be stated as follows:—Its extreme cleanliness, leaving no residue after combustion.—Its freedom from all bad smell.—The facility and the safety of its preparation.—The possessing treble the force of gunpowder.—Its explosion producing no smoke and less noise than that of gunpowder.—Its filamentary nature admitting of its being used overhead in mining operations.—Its not being liable (as a granulated substance is) to the accidents of leakage.—Its occasional very little recoil.

SOCIETY OF ARTS.—Jan. 13.—Joseph Payne, Esq., in the chair.—Eighteen new members were elected.—J. L. Ricardo, Esq. M.P. and J. Bell, Esq. were proposed.

'On a New Condensing Rotary Steam Engine,' by Messrs Cordes and Locke. Models and drawings were exhibited. This is an invention belonging to the numerous class of rotary steam-engines, but differs from them in two respects:—1st, That whereas they have extensive rubbing surfaces which require great accuracy and careful packing, and are attended with much friction and loss of power, this has no packing and scarcely any friction, being merely a wheel or vanes revolving within a case, and receives impact from the steam as it passes from the cylinder to the condenser. 2nd, That, whereas the common engine revolving at high velocities has to encounter great resistance from the air, this wheel revolves in vacuum, by means of a condenser worked by a triple pump separated from the machinery of the engine. The proof which the patentee offers of the excellence of the engine consists in the results of certain experiments made on a large scale in pumping water, and in direct competition with engines of the common form:—in which he stated it was made to appear that the same general useful effect was obtained from the new as from the old engine, but with a much simpler and cheaper apparatus. The paper concluded with the account of a large experiment in which the rotary engine was used as an auxiliary to a common engine, with a gain of one-third more power.—Mr. Cordes gave an account of the working of the experiments that had been made; after which a discussion took place. The cost of constructing an engine on Messrs. Cordes and Locke's principle is

stated to be from 15*l.* to 20*l.* per dynamometric horse-power, exclusive of boilers; the weight of engine per horse-power not exceeding 4 cwt.

ARCHÆOLOGICAL INSTITUTE.—Jan. 8.—Mr. Stapleton in the chair.—The Secretary announced that twenty new members had joined since Dec. 4,—including the Earl of Abercromby, Lord Lilford, and Mr. Colquhoun, M.P.—Numerous presents were exhibited: among which were some remains of Roman sculpture in basso-relievo, lately found in the parish of Wellow, Somerset, presented by the Rev. C. Paul. They represent three figures, bearing attributes hitherto unexplained; and the design appeared to be of a late Roman period,—the arrangement of the draperies resembling that which may be noticed in productions of the "Byzantine" school. These sculptured fragments were found, together with a silver denarius of Augustus, on or near the site of a Roman villa, amongst the foundations of a wall. Considerable remains of the Roman period have been discovered at Wellow; consisting of tessellated pavements, and the remains of a large quadrangular villa.

Sir W. Lawson communicated an account of some extensive Roman buildings at Gately Grange, about one mile and a half from Catterick Bridge; which had served the proprietors of the land as a store of draining-stones for more than thirty years. Among various objects found there were coins of Antoninus Pius, Julia Mamaea, and Constantine; a seal, the handle of which—1½ inches long—was a monkey sitting on its haunches; and a large quantity of querns or hand-mills—some much worn, others apparently unused, and some only in the rough. These buildings, which are of stone, were constructed without mortar; and the fire-places were in the centre of the respective rooms. Some skeletons were found, lying north and south, and a few cinerary urns covered with flat stones. Mr. Stapleton and Mr. Newton expressed their opinion that the buildings in question were probably an outlying part of Catraetonium. Dr. Bromet remarked on the importance of the discovery of what would seem to be a manufactory of querns; and expressed a wish for precise information as to their geological nature.—Dr. Buckland being of opinion that the Roman querns hitherto found in England were imported from the volcanic region near Andernach, on the Rhine.

A letter from Mr. Davy, containing a notice of the recent discovery of a kiln for the manufacture of the wall tiles used in Roman masonry.—It was found in the parish of Melton, Suffolk; and contained a large number of unbaked tiles, of the usual dimensions of those fabricated by the Romans. No remains of that period had previously been brought to light in the immediate vicinity.

Mr. J. Talbot exhibited a series of objects, apparently of the date of the tenth century, discovered, in 1839, at Lagore, near Dunshaughlin, Meath. Among them was a drinking vessel of semiglobular form, resembling a mazer-bowl, of a mixed metal into which copper enters largely; bracelets; pins of bronze, bone, and iron; a wooden hair-comb, rudely ornamented with crosses and small circles; and a very curious ornament, probably a brooch, enamelled on the upper surface—the pattern resembling the ribbon device which occurs on the Welsh crosses of early date. The metal of this relic is apparently copper. Mr. Talbot exhibited also a diminutive bronze celt, found in the neighbourhood of the Giant's Causeway, County Antrim, weighing 2½ oz. Mr. Way remarked that a similar celt was in the collection of the Society of Antiquaries. It is obvious that these small instruments must have been used for ordinary mechanical purposes.

Mr. Turner read a short paper on the subject which had been appointed for discussion and illustration, 'Goldsmiths'-work, Niello, &c.' The writer confined his observations to the practice of the art in England in early times; enumerating the various Englishmen who were noted for their skill in working the precious metals from the times of St. Dunstan to the fifteenth century. Among the documentary illustrations of the subject referred to were some curious particulars of the crown jewels and general treasure of King John—hitherto unnoticed. In respect of the subsidiary processes connected with the art, the writer observed that it was clear, from one

of the accounts of a goldsmith employed by Edward the First, that the artisans of the fourteenth century and earlier periods were accustomed to set jewels in a sort of paste, for the better security of the work, instead of relying upon the cusped or serrated edges of the metal for retention, as is in a great degree the modern practice. In conclusion, the author drew attention to the remarkable resemblance between the productions of the early painters of Italy and the *plateresque* work of the goldsmiths of the twelfth century, as exhibited in monuments still existing at Aix-la-Chapelle, Cologne, and Milan. In this species of work, the figures or subjects are what is technically called "repouse," on thin plates of gold or silver gilt; all the details, as drapery, nimbi, &c., being rendered by the operation of the graver and the punch. In the same manner, we find the ancient and nameless Italian masters, many of whom were doubtless goldsmiths, painting on plaster grounds, which were subsequently gilt—the only coloured portions being the subject represented, and producing the minor effects and decorations by punctures and graven lines. Among the objects exhibited in illustration of this subject, we may note a remarkable pomander-ball of silver enamelled date about 1550, exhibited by Miss Leycester; and a richly-chased Nuremberg casket communicated by Mr. Tucker.

Mr. Wyatt exhibited a portfolio of drawings of chalcies of Italian workmanship of the fourteenth and fifteenth centuries.

MEETINGS FOR THE ENSUING WEEK.

Mon. British Architects, 8, P.M.
Wed. Geographical Society, half-past 8.—Col. Jackson 'On Maps.'
Wed. Society of Arts, 4.
Thurs. Society of Antiquaries, 8.
— Royal Society of Literature, 4.
— Numismatic Society, 7.
— Royal Society, half-past 8.
Fri. Philological Society, 8.
— Royal Institution, half-past 8.—Professor Owen 'On the Type of the Vertebrate Skeleton.'

FINE ARTS

THE PICTURE-CLEANINGS IN THE NATIONAL GALLERY.

OUR readers will not have failed to share in the uneasiness occasioned by charges of injury done to some of the works of the great masters in the National Collection in Trafalgar Square, which have been repeated by certain parties, through the columns of the press, during several months past. These accusations have appeared, for the most part, in the form of communications from a correspondent of a morning paper, signing himself *Verax*, and from a well-known collector of pictures—Mr. Coningham of Brighton. They form one count only of an indictment, in which Mr. Eastlake is made to figure before the nation as a person in all respects incompetent to discharge the responsible office which he holds of Keeper of the Gallery. The tone of the accusations themselves creates, *prima facie*, a presumption against the motives of the accusers; but the charges were too explicit, and involved interests too important, to be dismissed without inquiry. We are glad, therefore, to see that another morning journal has undertaken—in our opinion, with great success—the defence of these cleanings: selecting the instance most violently assailed for the subject of its argument, and contending that an answer in the one case, if it be good, is an answer to the same class of objections in the others.

After first insisting on such inferences, in favour of what has been done, as are furnished by Mr. Eastlake's character and position, and Mr. Seguer's experience as a cleaner of pictures,—the writer of the defence proceeds to examine into the case of the 'Peace and War,' by Rubens,—one of those which have undergone the process of restoration: and we shall take leave to borrow his argument on the subject, for the benefit of our readers.

"The removal," says the writer in question "of glazings and body-colour—the malignity of skinning—the disturbance of gradations and subordinations—and the subversion of the laws of aerial perspective—have been familiar charges for some months past in the ears of the public. One critic seeks to frighten his audience by learnedly denouncing to them the loss of that luminous colour and aerial perspective which can be produced by glazing only—a compliment on his part to their assumed ignorance (if it be not a piece of ignorance

of his own,) which adds pleasantly to the other ingredients that compose the *animus* of his accusations. The effect of glazings, as many of them can inform Mr. Coningham, is rather to subdue the luminous colour and approximate the aerial distances. Before inquiring if this great picture of Rubens be really injured—or now seen for the first time in this country as it came from the master's mind and hands—a few particulars relating to its history will be interesting to our readers.

"It is first mentioned in Vanderdoort's 'Catalogue of Charles the First's Pictures' (published in 1757, from an original MS. in the Ashmolean Museum at Oxford), page 86.—'No. 13. Item. The picture of an emblem, wherein the difference and advantage between peace and war are shewed, which Sir Peter Paul Rubens, when he was here in England, did paint, and presented it himself to the king, containing some nine figures.' The measure is given, 9 ft. 11 in. by 6 ft. 8 in. It now measures 9 ft. 8½ in. by 6 ft. 5½ in. to the actual sight. Vanderdoort's supplementary inches may be the canvas beneath the frame. In page 3 of the same catalogue, we read—'Peace and Plenty, with many figures as big as the life, by Rubens, appraised at and sold for 100*l*.' This was after the king's death.

"Rubens appears to have been in England about nine months, from the beginning of June, 1629, to the latter end of February in the following year. (See the second part of Kugler's 'Hand-book of Painting,' p. 236, note by the editor, Sir E. Head.) According to the above extract from the catalogue, therefore, the picture was painted in that interval. —It next appears in the possession of Prince Doria, at Genoa. Mr. Irvine, acting for Mr. Buchanan and others, purchased it there in 1802, for 1,100*l*. Mr. Irvine writes (Genoa, 1st Oct., 1802):—'It is an allegory that Rubens has repeated in another picture, but composed differently, and of which there is a modern print engraved by one Henriquez; but I greatly prefer this. * * It is known in Genoa by the name of 'Rubens' Family.' ('Buchanan's Memoirs of Painting,' vol. 2, p. 107, and vol. i., pp. 172-176.) Mr. Buchanan adds that, 'on its arrival in England, the picture was re-lined, as advised by Mr. Irvine; and on taking away a former canvas on which it had been lined, the Royal crown of England, with the letters 'C. R.' in large characters, were found on the back of the original canvas.' (Ib. vol. ii., p. 109.) It was sold by Mr. Buchanan for 3,000 guineas, to the Marquis of Stafford;—by whom it was presented to the National Gallery, in 1827.

"The canvas of this picture has been enlarged on several sides. The principal portion, on which the main subject is represented, was evidently not large enough to contain the figures originally designed thereon; so that the increase in the dimensions cannot be supposed to have taken place after it was presented to Charles I. The charming portraits are not of Rubens' children—nor of the monarch's: for no daughters were born to either at the time when this picture is said to have been painted. Rubens had two sons, but no daughters, by his first wife; and married his second wife after this picture was painted. It does not appear how this picture got its title of 'Rubens' Family.'

"Wherever the similar picture engraved by Henriquez may be, to which Mr. Irvine alludes, it may safely be concluded that the one in the National Gallery is no repetition. No duplicate is ever painted on pieces of canvas stitched on to eke out a composition. It is worthy of remark that the centre picture is painted on a dark ground—a very unusual mode of proceeding with Rubens. This is apparent, among other indications, from the dark outlines left next the principal figures. In the piece added on the left side, the additional figures appear to be painted on a light ground. It may give a good idea of how much of all those fine essential characters that make the individuality of true genius must of necessity be concealed beneath that veil which Time draws over the oil painting as surely as he grows the lichen on the grave—to state that this fact of the different ground shades, as well as that of the patched canvas, so conspicuous now, were not seen nor suspected before their cleaning. What can be the value of a picture sitting under a cloud which could conceal a gross materiality like this last?

"The inferences in favour of the national officers and of the safety of the pictures intrusted to their charge, can be properly confirmed only by an examination of the works themselves, conducted as part of an inquiry into the manner in which the masters represented by them wrought. It is obviously desirable, we suppose, that the manners of different colourists should not be reduced to a uniform tone;—and woe to the operator who would treat a toned Italian picture as he might a Cuyt! A florid painter like Rubens should not be made to resemble the darker masters, though each may be excellent in different ways. All who know the works of Rubens are accustomed to look for variety of tint—in some of his finest pictures it is carried to excess—and turn with disappointment from a monotonous brown which disguises all that is peculiar to him. Accustomed to the shadow under which Picture sits in our English climate, the apparition of a Rubens in his original brightness of tints was like the revelation of a new hand. 'The critic, used,' says a writer who defends the cleaning, 'to dirt as the usual accompaniment of old pictures, and mistaking monotony for harmony, is startled by the appearance of contrast for which his eye is not prepared,—and raises, or joins, a cry that the picture has been scrubbed to death.'—The effect of these fresh and pearly tints is greatly heightened, as has been well observed, by the dark and low-toned pictures that surround it in its present place.

"To distinguish between the pseudo-tone conferred by time and the real glazings which the painter spreads over his work to harmonize it, requires consummate experience and the nicest eye in the picture-cleaner. But the peculiar practice of Rubens renders the process safer as regards his productions than in many other cases. The most experienced picture-cleaners say that his surface is, in almost every case, extremely hard.—Whatever vehicle he used with his colours, it was of a nature to leave them firm, and bearing out so well that his pictures required no varnish at last. What becomes, then, of all the glazings which have been scrubbed away by the washerwomen of the National Gallery, as is courteously insinuated—carrying with them (contrary to their wont, but on critical authority) aerial distances and luminous colours—bringing the distant hills down to the spectator—and revolutionizing all the elements of the original picture!—Our assertion may appear a bold one: but we proceed to make it good on the safest of all grounds—a comparison of various observations and directions delivered by the great painter himself.

"The appendix to Mr. Carpenter's 'Memoir of Vandyck,' contains an interesting correspondence between Rubens and Sir Dudley Carlton, respecting several pictures which the former had agreed to exchange for some antiques belonging to Sir Dudley. The extracts here given relate to the completion of the pictures, immediately before they were packed:—

"On the 20th of May (1618) Rubens writes that six pictures, which he names, were finished. 'The St. Peter,' he adds on the margin, 'wants some little.' He then observes, 'nor shall I fail, with Divine aid, on Monday next, to put hand to the 'Hunt' and the 'Susanna.' So that the two last named still remained to be retouched. On the 26th of May following, he writes, 'for some time I have not given a single stroke of the brush unless it be for the service of Y. E.: so that all the pictures, even the 'Hunt,' and the 'Susanna,' together with that sketch which closes our account, as well as those of our first agreement, will, by Divine aid, be finished on the precise day of the 28th. I doubt not in the least, that the 'Hunt' and the 'Susanna' will appear amongst the originals.' That is,—these works, which he had honestly stated before to be by his scholars, had been so entirely repainted by himself, that he considered it allowable to call them originals. In the same letter he adds:—'I cannot, however, affirm so precisely as I could wish the exact day when all these pictures will be dry; and, to speak the truth, it appears to me better that they should go away altogether, because even the first are newly re-touched. Still, with the aid of the sun, if it shines serene, and without wind (the which stirring up the dust is

injurious to newly-painted pictures), they will be in a fit state to be rolled up with five or six days of fine weather. For myself, I should wish to be able to consign them immediately, being ready to do everything that shall be agreeable to you; but I should be very sorry indeed, if from too much freshness they were to suffer any injury on their way.' On the same day, apparently in the evening, he writes again: 'We have to-day so fine a sun, that (a few excepted) the whole of your pictures are so dry that they could be packed to-morrow. The same may be hoped of the others in the course of three days, according to the appearance of the good season.' On the 1st of June, he writes that he had delivered the pictures, 'packed with care,' to the person who was to take charge of them.

"In none of these letters is there any expression which can be construed into the operation of varnishing. On the contrary, it is evident that to make the 'Hunt' and the 'Susanna' on which (Rubens was to work till the 28th) 'originals,' it was necessary to repaint them in a great measure. No mere glazings would make the work of his scholars his own. The 'freshness' of the pictures was the freshness of actual retouchings. It is also to be remarked that, though thus obliged to send these pictures away immediately after they were completed, he makes no request that they should be varnished after their arrival. It is further apparent that the vehicle which he employed must have been of a firm and quick-drying nature, since the pictures could bear rolling a very few days after they had been touched upon.

"Then—as regards the tone of Rubens's pictures when first painted. On the 9th of August, 1629, being then in London, Rubens writes to Peiresc:—'If I thought that my portrait was still at Antwerp, I would direct it to be detained, and the case opened, to see whether it is not spoiled, after having been so long shut up in the case without air, and whether, as sometimes happens to fresh colours, it has not taken a yellow tone, which would cause it to lose all its original effect. The remedy, however, if that should have happened, is to expose it several times to the sun; for the sun's rays check this superfluity of oil, which causes the alteration; and if at any time it should again incline to brown, it would be necessary again to expose it to the sun. [The sun's] heat is the only remedy for this serious evil.'—Gachet, *Lettres Inédites de Pierre Paul Rubens, Bruxelles, 1840*, p. 237.

"In a letter (preserved by Baldinucci, in the 'Life of Subtermans'), dated Antwerp, 12th of March, 1638, Rubens commends one of his works, 'An Allegory of War,' now in the Pitti Palace—and of which Mr. Rogers has the original sketch—to his countryman residing in Florence. He concludes as follows:—'I fear that in a picture packed up while in a fresh state (*una pittura a fresco incollata*), the colours may undergo some alteration, particularly in the flesh; and the whites, also, may become a little (*qualche poco*) yellow. But one so great in our profession as you can easily remedy this by exposing the picture to the sun, leaving it so exposed at intervals and when it seems to require it. You have also my permission to put your hand to the picture and retouch it where it may want mending, either in consequence of accident or from my oversight.'—He thus invites his friend, not to varnish, but to retouch, a picture which he himself was not to see again.

"These interesting documents prove, beyond all question, that nothing could be too bright for Rubens. He could not bear 'a little' yellowing in his whites; and was anxious that the extreme freshness of his carnations should be unimpaired by the rising of the oil. Of the pictures which he sent to Sir Dudley Carlton some may be still in England. Wherever they are, they might, on Rubens's own word, be entirely stripped of their brown varnish; and if the Pitti picture could be restored to a state that would exhibit the whites with the least possible degree of yellowness remaining, it is equally certain that it would be more like what the master intended it should be.

"On these grounds—the safest on which criticism can be founded—we express our deliberate opinion that, as regards the mere brightness of the allegory of 'Peace and War,' in the National Gallery, there

is not the same as has been said. We are far from being of Rubens's own respecting conceiving, 'A picture of national exhibition merely the not merely—but they who have by such a spoken of the heart of a Paul Veronese this coun- picture. In this old picture it was for with washes or mains on and well- the great who had della Pi this rem- never glaz- that, seen drapery, directly, so quarrel I be impro- treatment master li- work by his pear- matter v- different. "In t- of warn- to be at point of overpas- the alle- the glow a case e- are away by Rub- in which two year- master on it. mercy: overle- as one- "On- "this- and the finally of arb- before real kn- name- WESTM- Is i- James- the fir- found- respect- Welles- In will be- and d- letter As a- triumph- of our- that I- place- pose; with- XUM

is not the slightest reason to suppose that anything has been removed which the master left. * * We are far from wishing to apply the criterion of Rubens to other schools,—or to every master of his own school; but the evidence above adduced respecting the original freshness of his works is, we conceive, irresistible.

"A private collector may, if he pleases, have a gallery of brown pictures: but the purpose of a national collection, if it is to exist at all, is to exhibit the characteristics of different masters—not merely their modes of inventing and grouping—not merely their designs reduced to a uniform tint—but their varieties of taste in colour. To critics who have not attended to these varieties, a picture by such a painter as Rubens, when tolerably like its original state, looks overcleaned. We have spoken of the effect of accumulated varnishes. We hear of a picture in the National Gallery (the large Paul Veronese, in the great room) which arrived in this country, imported by De la Hante, a silver picture. It was seen, and while alone was admired in this state. But as soon as it was hung up with old pictures (before it was in the national collection) it was found to be too crude; and was covered—with what—with varnish?—no, but with several washes of liquorice water: and this 'glazing' remains on it still. Boschini, a Venetian painter and well-known writer (who heard the methods of the great Venetian masters described by those who had lived with them), in his '*Ricche Miniere della Pittura Veneziana* (Introduzione) makes this remarkable observation:—'He (P. Veronese) never glazed any drapery, of whatever colour; so that, seeing in a picture attributed to him a glazed drapery, it is necessary to consider it very attentively, so as not to be deceived.'—We repeat, we quarrel not with tastes. A picture may or may not be improved, in the eyes of some persons, by such treatment;—but we desire, above all, to see each master like himself. Here is an instance of a fine work by a Venetian painter who is celebrated for his pearl-like freshness, reduced, or raised—no matter which—to a level with painters of a totally different style in colour!

"In the case of the 'Peace and War,' the degree of warmth and harmony which is desirable is sure to be attained as the varnish yellows:—the right point of mellowness will, unfortunately, be too soon overpast. In six or twelve months from this time, the allegory of 'Peace and War' will have acquired the glow which some may think it wants. There is a case exactly in point for the critics. Few people are aware that the picture of the 'Brazen Serpent,' by Rubens, on the opposite side of the same room in which hangs the 'Peace and War,' was cleaned two years ago. It was never quite finished by the master; and there was scarcely a particle of glazing on it. The brown varnish was removed without mercy: and many exclaimed that the picture was overcleaned—was stripped. It is now pointed out as one of the finest examples of tone in the Gallery.

"On the whole," concludes the writer in question, "this discussion has not been without its use:—and the parties who have descended to scurrility will finally have their reward. The question, divested of arbitrary and one-sided dogmas, is now fairly before the public; and, fortunately for the cause of real knowledge in Art, evidence which deserves the name will always command assent."

WESTMINSTER BRIDGE AND THE WELLINGTON GROUP.

In looking over a recently published memoir of James Gandon, the eminent architect, who designed the finest buildings in the city of Dublin, I have found an unexpected corroboration of my views respecting Westminster Bridge, as a site for the Wellington statue [*Athen.* No. 996].

In the 221st page of Mr. Gandon's life, a letter will be found, addressed by him to Lord Castlereagh, and dated 20th of February, 1816. From that letter I extract the following passages:—

"As your lordship has proposed to Parliament to vote a triumphal memorial to celebrate the brilliant achievements of our navy, permit me, among others, to offer my humble ideas on a subject so truly gratifying to every British heart. * * I have repeatedly turned in my mind where a suitable place could be found in London, appropriate for the purpose; and it has occurred to me that Westminster Bridge, with appropriate trophies, might be decorated in a suit-

able manner to meet the object required. * * The principal entrance into London, by foreigners and travellers, is made, on arriving by the Dover-road, by passing over Westminster Bridge; and no entrance to any capital in Europe can produce a more imposing scene. The noble features of the Thames, the Abbey Hall, Parliament House, &c. with the surrounding improvements, afford an impression to the stranger not easily effaced. There is nothing required to be added to this imposing scene, but to make Westminster Bridge a Triumphal Bridge, on which a colonnade might be erected over the centre arch, and the statues of the admirals, &c. on the adjoining piers. Should this idea be considered too expensive in its decorations, the wings of approach on each side might be decorated with rostral columns or obelisks, on which might be placed the statues of those victorious commanders, and on the pedestals bassi-relievi, with suitable inscriptions.

Accompanying this letter was a sketch of the proposed architectural and other embellishments. Lord Castlereagh's reply by no means argued a dissent from the views of the architect—simply stating his regret, that "his numerous avocations" would not permit him to attend to the subject.

Many of the objections to Mr. Gandon's plan would disappear in the erection of a new bridge. The situation would be more eligible—the dimensions more suitable—the expense less considerable:—and the possibility of incorporating the design in that of the bridge itself would present an advantage obvious to common sense, and inestimable to architectural genius.

ADVENA.

FORM AND DECORATIONS OF THEATRES.

Jan. 6.

Observing in your recent publications of the 26th of December and 2nd of January last some remarks from correspondents, occasioned by your report of a paper 'On the Decorations of Theatres,' read by Mr. Dwyer—and by the discussion which followed at meetings of the Decorative Art Society—and having been present on those occasions, I beg to offer a few remarks in support of the proceedings.

With reference to the form of theatres, it may be repeated that Mr. Dwyer approved of a "modification of a circular plan," as mentioned in your report; and that "the semicircular and semielliptical forms were more generally advocated"—these being well elucidated by diagrams. Mr. Cooper supported his opinion, being favourable to the oval form, by referring to Palladio's Theatre at Vicenza: but, in order to sustain his precedent, he was subsequently led to suggest the placing of the scenery on the stage at an oblique angle to the audience:—adding, that this position would probably have an advantageous influence in reverberating sound. This suggestion was well received at the time; and Mr. Parris—an artist competent to form an accurate opinion—stated that this novel idea would also admit some improvements in perspective effects upon the scenery. Mr. Dwyer had proposed to read a paper 'On the Stage and Orchestral Arrangements' at a future meeting,—and this may have induced some reserve on that branch of the subject. Your correspondent "C." will perceive that a portion of his observations had not been overlooked; and, as oblique scenery would prevent "dependencies, &c., being commanded by every spectator," it is not improbable that his other suggestions will have mature consideration in a future discussion.

It appears to me that your "Subscriber" is barely justified in his inference from quotations selected from distinct divisions of the report. The first passage quoted from Mr. Dwyer was followed by remarks on the construction of the proscenium—with a theory for sustaining and developing the greatest force in sounds delivered on the stage, and distributing them freely and powerfully to all parts of the theatre. The second quotation has reference to the decorations on the front of the boxes; but in no way affects the acoustical theory, *in extenso*, to which the first is applicable. I should not be inclined to consider the obstruction of sound by valances and fabrics coloured as carpets, &c., along the front of the boxes as an evil; provided the openings to the auditorium be clear of curtains—nor do I perceive a contradiction in the remarks quoted. Were valances hung at the back of one only of the recesses on Westminster Bridge the auditor in it would not be wholly disadvantaged; but to hang carpets, or have perforations, in both recesses might produce the result indicated by your "Subscriber"—although such a course was never contemplated, I believe, as practicable on the stage. His claims for the Italian Opera House are affected by the princi-

ples above hinted at:—and I am not prepared to agree with him in an opinion that it is "one of the most perfect theatres for hearing ever constructed."

A MEMBER OF THE DECORATIVE ART SOCIETY.

FINE ART GOSSIP.—The second meeting of the Graphic Society was held on the 13th inst. at the rooms in St. James's Street; and was interesting both as regards attendance and contributions. Among the principal attractions of the evening was Turner's large water-colour drawing of Bambergh Head—a magnificent treatment of a very noble scene. A venerable castle, towering high above the summit of a lofty cliff or promontory, part of which juts out into the sea, afforded great scope to the painter for the indulgence of those contrasts of form and line which he expresses so ably. The drawing was said to be contributed by the author of 'Modern Painters'; who brought, also, three highly interesting copies, by Richard, from frescoes by Fra Angelico at Florence. It was refreshing to see transcripts of such purity and holy feeling amid the more garish renderings of ordinary nature. Mr. Ruskin further contributed from his own pencil a drawing in chiar-oscuro from Swiss scenery:—full of talent, as exhibiting how much space might be described in a small compass of paper; but devoid of all that poetic charm on which he delights to dwell with the pen. From the veteran Prout, the father of the present race of architectural painters, there was a volume of sketches—we might more properly say finished drawings—made during a tour last year in Normandy. They are as fresh and vigorous as any of his early doings: and, it may be added, show more care and more intelligence in the delineation of the architectural forms than many of his earlier (and probably mannered) style. Many of the effects with figures just hinted at are surpassed by nothing in their line. Topham's sketches in Ireland were, as usual, full of *raisonnement*. Herring's studies of horses' heads drinking, in imitation of Edwin Landseer, though engraven in the most efficient way possible in mezzotint by Thomas Landseer, did not suffice to hide the plagiarism: while no art of the engraver could conceal the bad drawing observable in their forms. Mr. Gibbon's beautiful line engraving, after Edwin Landseer's 'Interior of a Highland Home'—a shepherd and his wife watching the slumbers of their babe—is an exquisite print, full of variety in the treatment of every portion. Every surface is discriminated with the nicest sense of the power of the graver; and a breadth and repose are given, in no way interfering with the sweetness and simplicity of the scene. Some lithographic impressions of Roberts's forthcoming work on Nubia excited the attention they deserved. The architectural forms are drawn with the delicacy and precision—more especially in some of the lotus-shaped capitals—for which he is remarkable; and there is more truth of effect in the making up of the scenes than is always to be found in his pictures in oil. Two graceful studies by Frith, and a volume of drawings from early Italian Masters by Cope, also attracted considerable notice.

We learn with some surprise that the Institute of British Architects—at least its Council—have rejected the offer lately made to them by Mr. Weale [*ante*, p. 23]. A veto is thus put upon an undertaking which would have enabled professional men of other countries to study the best productions of our most eminent living architects. We presume this rejection has not been made inconsiderately; and that the Council have reasons to show for coming to a determination which seems to us greatly to be lamented. Probably the Council will have some explanation to give on the subject—which may protect it against the cavils and conjectures of those who do not look on its acts generally in a friendly spirit.

The Society of Arts, we hear, are about to revive their ancient custom of exhibiting pictures in their great room. They propose to make, once in the year, a collection of the works of some eminent living painter,—to charge for admission to the exhibition,—and to apply the profits to giving a commission for a picture to the painter whose works are exhibited, to be presented to the nation, so as to form the nucleus of a gallery of British Art. The idea seems an admirable one; and is likely, we should

hope, to meet with support. Such a project, if properly worked out, would, in time, endow the public with an assemblage of the best pictures that English artists can paint, without cost,—or rather by the voluntary contributions of the public themselves. The scheme will materially, we should think, extend the influence of the Society; and offer a noble annual tribute to genius. We hope shortly to be enabled to lay before our readers details of this new Art-Union of an unexceptionable sort.

We have received a letter from Mr. Grundy, of Manchester, in which he informs us that the two pictures by Ary Scheffer of 'Christ bearing his Cross' and 'The Holy Women around the Tomb of the Saviour' to which we alluded, under this head, last week—though they were some time since on view in his gallery—are in progress of engraving, not for him, but for M. Goupil, of Paris.

Among works of fresco executing in England, we hear that Mr. Severn is painting in that manner the interior of the splendid hall at Gatton Park, near Reigate, the property of the Countess of Warwick. This hall is, we are informed, an exact imitation of the Consini Chapel at Rome,—and is lined with the richest marbles from Italy. The subjects which Mr. Severn is employed to paint in the spaces between the marble pilasters are taken from the works of Sir Walter Scott. When finished (at the end of the summer, it is expected), our informant states that the public will be admitted to view them.

We may state that the competition for the premium of 1,000*l.*, offered, some years since, for a picture of 'The Baptism of Christ in the Jordan,' under certain conditions as to design and treatment on which we have already commented [Nos. 926 and 928], draws towards its close. It is announced that the pictures must be sent in by the last week in March next.

A paragraph has been going the round of the English papers, copied from the French,—and which inadvertently found its way into the *Athenæum* last week,—stating that the liberalities of the Bey of Tunis, in France, had extended to making a gift of the column known as Cleopatra's Needle to that nation. If so, the liberality is of that cheap kind which expresses itself by the free disposition of valuables not the giver's own. Nor does it appear how the Bey is to get at it, for the redemption of his word—in the neighbourhood of Alexandria. Some years since, our readers will remember, this pillar was presented to England by the Pacha of Egypt:—and it has been stated, that the removal has been postponed till it is lost almost beyond probable recovery in the sand of the Desert.

We have received a letter giving an explanation of the mistakes committed by a contemporary in the description of Mulready's picture of 'Choosing the Wedding Gown'—which we pointed out last week. "The error arose," says the writer, "from my mistaking a coloured impression of the wood-cut of the picture for one actually coloured from the picture itself." The writer is of opinion that the inference which we hinted is not justified by the circumstances of the case. Without an explanation, we think it was not an unfair one:—but we willingly add the writer's own denial of the fact inferred. "The applications," he says, "are, I assure you, genuine; and were made under the initials given by me: and but for my practice of destroying all correspondence replied to, I could forward you the original applications."

We may mention that in a list of the names of foreign associates recently elected by the Brussels Academy, we find, in the class of Architecture, that of our countryman Mr. Barry.

The Paris papers announce the death of M. Lessait, the painter—at the premature age of 50.

An extract from a letter dated Rome, January 2, 1847, says:—"We were taken to Overbeck's studio one Sunday morning,—and introduced to the great professor himself. Some small cartoons in charcoal of religious subjects delighted us much. They were the first modern works in the high school of Art that we had, and have, seen in painting (here). We saw his frescoes in the church near Assisi (Sta Maria degli Angeli). Of course, the female heads are quite Raffaelesque, we think. * * Wyatt has executed a lovely nymph for Lord Canning. He does not like exhibiting it in the present rooms at the Royal

Academy—and will not send. Gibson's statue of the Queen will remain here the winter. He objects to trust it to the mercy of the waves during this severe season. It gains upon us every time we see it. Mr. Crawford, an American sculptor whose studio is in the Piazza Barberini, gives great promise of excellence in some important works in progress.—While waiting for dinner at Carrara, in our route here from Genoa by way of Florence, we availed ourselves of the time to visit some of the principal studios there. We saw two huge marble horses, executed by a German who was residing expressly at Carrara to do them for the King of Wurtemberg. They are to be placed in the gardens at Stuttgart. They are so colossal that we could hardly judge of their effect in the studio. There is to be a ship built to transport these horses to their destination. How unlike those on Monte Cavallo! Four colossal figures are also being done here—as well as some exquisitely carved chimney-pieces, of course in marble, for his Majesty of Bavaria. Such things make Carrara a very interesting place to visit."

MUSIC AND THE DRAMA

MUSIC AT EXETER HALL.

Historical Concerts.—The first of the series of concerts of English music in aid of the funds for building a new music hall for Mr. Hullah's pupils was given on Monday evening. The interest of these concerts, as has been already mentioned, is increased by the selections being in chronological order. The printed works, too, are accompanied by notices, &c. which pleasantly lead the listener along from period to period. Monday evening's programme comprised sacred specimens by Tye, Farrant, Tallis, Byrd, Allison (this a psalm tune, with the melody given to the tenor), Bull, and Orlando Gibbons;—his 'Te Deum' from the Service in *r.* Of these, the anthems by Byrd and Bull were the most striking. The service music by Tye, Tallis, and even Gibbons—who seems to us an English Palestrina in the sense that Klopstock is a "German Milton"—has more crudity and monotony. We cannot but think that every work of Art ought to stand examination as regards its artistic merits, when separated from those associations and assistances which Tradition, Time, Place, and Purpose supply to Imagination. Thus tried, too many of the ancient composers, admired for their orthodoxy alike in their avoidance of, and indulgence in, modulation, will be found to show more than a touch of that flatness or grim barbarism which the influences of "long-drawn aisle and fretted vault" may harmonize and conceal, but can never render artistically valuable—however curious—or intrinsically religious. This will seem rank heresy: but it is not put forward rashly, or for the sake of paradox. We cannot trace devotion in distortions—nor withhold from spiritual beauty the charm of symmetry. But let us stop,—lest we be deep in controversy when we ought merely to be playing the chronicler's part. Having said that we felt the shapelessness, rather than the sanctity, of the ancient music above mentioned, we must turn to the second act—which was made up of secular compositions.

Here, after Madrigals by Edwardes, Wilbye, Bennett, and Dowland, and a delicious *Ballet* by Morley, we were introduced to some of our earliest *solo* music: first, to a pathetic and expressive Song by Ferabosco the younger—which, though English according to strict legitimacy (the composer being born in our island), possesses, nevertheless, that Italian tunefulness of rhythm which we find in Palestrina, Marenzio, and the other southern composers, doing much to except them from the charge of "monotony and crudity." Possibly, this may arise from the superior sonority of their language as much as from temperament. Then came a real curiosity,—if we may not wholly join the enthusiasm of the commentator in calling it a real treasure,—a selection from "the Ayres" by Harry Lawes, whom Milton so praised, and whose excellence Burney so disputed. We had 'Sweet Echo,' from 'Comus,' 'Anacreon's Ode called 'The Lute,' Waller's 'Whilst I listen to thy voice' and 'Lady, yourself you so excel,' 'A Pastoral Dialogue between two Nymphs,' 'Love's Scrutiny,' 'A Young Maid's Resolution,'—and another specimen or two. Of these, the larger number no more answer to our ideas of what an *air* is, than the movements so called

in the antique French operas, where all the rhythm was given to the *ballet* [see *ante*, note, p. 23]. Nor, taking into account the rich colour and delicate fantasy of the poetry which they accompany, can we award them high praise for expression. We have a signal modern example in Bellini, to prove how phrases in themselves the most insipid and characterless may be animated with pathos and passion by artists who recompose his music while speaking and singing it. The great musician walks midway between such self-effacement as this and such despotism over his vocalists as certain German writers have shown. And it is in proportion as this "golden mean," is approached that we value the union of sense and sound,—however open we may be able to keep our sympathies for such musicians as merely provide means for the expressive recitation of our favourite verse. Thus, though these "ayres" by Lawes will not, as music, stand competition with the melodies of Salvatore Rosa, his contemporary, they are still pleasant to hear. 'Love's Scrutiny' and 'The Young Maid's Resolution' are cheerfully tuneable; and "the Dialogue" went purring on like a brook—in this, no bad pastoral. They were supported by a slight pianoforte accompaniment; which fairly represented with certain poetic licences the lute, on which the gentlemen and ladies who sang Lawes's music were so proficient;—proficiency, on all instruments of the kind, getting little beyond command over the *arpeggio* as representing the spread chord. On the whole, we have not often been more interested, nor been present at a performance which it would be more advisable from time to time to repeat; since, while we deprecate the exaggerations of antiquarian enthusiasm, we are convinced of the great good which must attend an analysis of the early productions of any school of Art.

It would be difficult to speak too highly of the performance of this music. The chorus was excellent,—precise in tune, sensitive, exact without being hard and mechanical in time: the result of which was a clearness in the delivery of the words totally unprecedented in our recollection. What was done must have placed the excellence of the method of training which has been employed past doubt. Miss Rainforth and Miss Dolby sang the antique music and said the delightful words charmingly. They must have felt how much the singer gains by having poetry, not trash, to deliver. Nor has there been better English tenor-singing heard than Mr. Manvers's rendering of Ferabosco's song. How is it that this gentleman is so sparingly heard? As an oratorio singer his value ought to be great. Mr. W. Seguin took Mr. Leffler's duty at the eleventh hour. The concert was thoroughly enjoyed; and fairly, though not fully, attended. Three of what may be called its minor features are too significant, though in different directions, to be overlooked. The first was the steady and creditable *solo* performance of a young lady who stepped out from among the chorus to sing second treble in a five-part anthem;—no mean testimonial to the excellence of her school.—The second was a small organ erected by Mr. Robson in front of that belonging to the *Sacred Harmonic Society*;—which body, we are told, refused to lend its instrument for these concerts. *Quære* the artistic taste of such a refusal:—on the part, too, of a body of amateurs?—Phenomenon the third was, the sight of red-coats among the chorus singers. We have too long wished to see the art introduced as a pastime and occupation into our regiments, not to advert with satisfaction to the faintest sign of such a consummation.

Sacred Harmonic Society.—The performance of 'The Creation' on Tuesday, with Miss Birch, Mr. Lockey, and Mr. Phillips as principal vocalists, simply calls for announcement,—especially as we have a word to say on another matter. Truth will penetrate,—however thick the wall of prejudice, however numerous the opposing hindrances and disqualifying circumstances. The *Sacred Harmonic Society's* programme for the coming season bears a satisfactory attestation that the cardinal fault of the establishment—the inefficiency of its conductor—is beginning to excite attention. Some weeks ago, we announced the promise of Dr. Mendelssohn to direct his 'Elijah' at Exeter Hall:—we are now informed that Dr. Spohr has, also, accepted an engagement to conduct certain of his compositions. Now, though

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it were folly to deny that the personal presence of a great musician gives an added interest to the performance of his music, it is clear that these appearances also illustrate an increasing sensitiveness on the part of our public to good and bad musical execution; that to listen to the notes of an oratorio or opera—no matter what the style, no matter what the tempo, no matter how many the faults or omissions—will no longer satisfy. We wish that our English musicians could meet “the movement” by considering more attentively than they seem disposed to do what union of qualities it is that makes a good conductor:—musical science, sensitiveness of ear, command of nerve, catholicity of taste, steadiness of temper, firmness of purpose, courtesy of manners. No greater mistake has ever been made than that of imagining that special knowledge, unaccompanied by moral requisites, suffices to fit an artist for a task as laborious as it is honourable:—and, like the reversion of the Philharmonic Concerts, the arrangements of the *Sacred Harmonic Society* ought to speak emphatically to those of the rising professional generation. The English musician ought to be on the alert; not merely because encouragement and sympathy are awaiting him—but lest his public should become better instructed than himself!

HER MAJESTY'S THEATRE.—A contemporary has put forth, since our last publication, a sort of programme for Mr. Lumley. Ere we specify its principal features, let us remind the Subscribers that like announcements have appeared in former years at the beginning of the season; and, subsequently, that they have been met by the assurance that “Mr. Lumley had made no promises,” when they have complained of the non-fulfilment of engagements. Let us remind them, too, of the reiterated assertions, made in answer to our reiterated complaints, as the company was weakened year by year, “that Europe had been ransacked, and nothing found:”—whereas, now, we are told that “nothing could be more erroneous than the notion previously prevailing that talent abroad was either scarce or at present irrevocably engaged and inaccessible.” Such a notion, we insist, never prevailed, save at *Her Majesty's Theatre*, and in the columns of its newspaper organ! Since Mr. Lumley chooses this indirect medium of communication with the public, we must protect him, his Subscribers, and his artists against its long-trying and proved disingenuousness.—The artists promised are Mdlle. Jenny Lind (after Easter,—the length of her engagement not being specified), Madame Castellan, Mdlle. Montenegro [*vide Ath.* No. 973.], Mdlle. Sauchiofi, and Mdlle. Vietti for *contralto*; for principal tenors, Sigs. Fraschini and Gardoni; for *basses*, Signori Coletti, Superci, Lablache and Herr Staudigl. This is, at all events, what we had not last year, a complete company;—though, failing Mdlle. Jenny Lind, unsatisfactorily weak in the chapter of *prime donne*. The operas promised are: Donizetti's ‘*La Favorita*,’ Verdi's ‘*Ernani*,’ ‘*Attila*,’ ‘*I due Foscari*,’ and Rossini's ‘*Robert le Bruce*.’—“The old operas,” continues our contemporary, “are to be revived;—particularly those of Mozart, and above all, ‘*Le Nozze de Figaro*,’ not performed for some years.” Add to these, we have a promise of Verdi, with a new opera on the story of Schiller's ‘*Robbers*’ (previously set by Mercadante in ‘*I Briganti*’); of Meyerbeer—to produce and conduct in person his ‘*Camp de Silesia*’ and ‘*Robert le Diable*;’—and of Mendelssohn, with his long-talked of musical drama—which, we are told, is to be ‘*The Tempest*’—the libretto arranged by M. Scribe—and cast for Mdlle. Lind, Sig. Gardoni, Herr Staudigl (*Caliban*), and Lablache (*Prospero*). This last is a promise worth reckoning upon!—Mendelssohn being the most Shakspearian and spiritual of living composers (setting aside his being the greatest) and the lady, as our correspondent last year remarked, [*Ath.* No. 990], having the purity, grace and poetry which befit the *Mirandas*, *Imogens* and *Ophelias* of the drama. With regard to the remainder of the list, showy as it seems, we have grave doubts as to possibilities. To produce eight new operas (setting aside the revivals of *old ones*!) with a company the working power of which has yet to be tested,—during a season when every stock piece must needs be studied afresh,—with a newly-assembled band and chorus,—under presidency of three conductors (one so justifiably exigent as Meyerbeer),—and simultaneously

with *ballet* rehearsals—is a feat which, an instant's reflection will prove to the Subscribers, and ought to have suggested to the manager, is hardly practicable. The same authority announces the arrivals of Signor Gardoni, the tenor, and Signora Rosati, the new *dansseuse*, who are to open the season at Her Majesty's Theatre. *La Gazette Musicale* informs us that M. Panofka has left Paris, to enter upon his duties at the same establishment.

OLYMPIC.—On Monday, Massinger's play of ‘*A New Way to Pay Old Debts*’ was revived, for the purpose of introducing Mr. J. R. Scott, the American tragedian, to the boards of this theatre, in the part of *Sir Giles Overreach*. The actor had achieved some celebrity elsewhere,—and commanded a tolerably full house. The character selected is one favourable to histrionic display. It affords scope for masculine conception and strong effects. Its points, besides, are so obvious, that even if inefficiently interpreted they can scarcely be mistaken. The poet has himself supplied a commentary on the character of *Sir Giles*, by investing him with a self-consciousness that insolently reveals his own principles of conduct notwithstanding their atrocity. The actor, therefore, has simply to pronounce the text and embody the dramatic idea with force. In this quality Mr. Scott is not deficient. Indeed, we have not yet seen an American performer without it. There is a new-world energy about them, one and all, which we would welcome as an element full of great future results; but which we would, meanwhile, seek to place under the regulation of a better taste. Sooth to say, this style of acting lacks “civility.” Better suited for the forest than the city, it burns with an apparent savage life; which is unfortunately, after all, not original,—for it reduces itself constantly to a wild and violent imitation of European art. Mr. Scott, in *Sir Giles*, is an exaggeration of Mr. Charles Kean. He adopts the outline and the parts of an English actor; but is a larger and a stronger man, and lends, accordingly, a grosser physical expression to the passion—an accident not in his favour. His delivery of the text is a series of unexpected transitions—an alternation of the shout and the whisper: the custom of which has so much impaired the actor's voice, that in the more poetical and level passages, the effort at elocutionary emphasis is painful,—while in the more passionate ones he is quite inarticulate. Mr. Scott is a strong actor;—an exclusive exhibitor of physical power. He made no attempt at idealizing the character,—more than once he vulgarized it. His winking at his daughter, when telling her to “kiss close,” was an instance;—so, likewise, was his snapping his fingers when vaunting, before Lord Lovell, his indifference to the world's opinion. These are tricks which evince neither judgment nor genius. Moreover, we could not exactly understand what notion Mr. Scott had formed of the final situation in which *Sir Giles* is involved. One moment the actor's arm was paralyzed,—and in the next it was wielding with frantic vigour his sword above his head. Had this been possible with the true *Sir Giles*, he would undoubtedly have rushed on his enemies and effected his revenge. Errors of this kind indicate a want of intelligence in the performer. We have given our opinion of Mr. Scott in greater detail than we should have done, had not his claims obtained more than ordinary attention from the theatrical critic. We hope that his engagement may prove beneficial to the theatre: but fear that the drama cannot derive much eventual aid from his exertions, unless he be willing and able to undergo that discipline which the taste of a well-instructed audience has a right to demand,—and without which the modern public will not be permanently satisfied.

MUSICAL AND DRAMATIC GOSSIP.—Our concert reports for the week point it out as having been one of unusual interest to the British musician—directly and indirectly: but a word or two remain to be said bearing on the subject. Dr. Croft's impressive Burial-service was performed in Westminster Abbey, on Tuesday morning last, at the interment of Mr. Hawkins.—A monument is proposed to be erected in St. James's Church, Camden Town, to the memory of Charles Dibdin.—While our “talk is of epitaphs,” and our thoughts with our countrymen, we cannot but advert for a moment to a

point not touched in our obituary mention of the late Mr. Kearns. Our contemporaries, in dwelling upon his skill as a theoretical musician, lay stress on his “having scored the works of all the great composers for many years, for theatres, festivals, military bands” (!!) &c.; and, more particularly, on his being “the writer of the scores for Spohr's ‘*Azor* and *Zemira*,’ Weber's ‘*Der Freischutz*,’ Meyerbeer's ‘*Robert le Diable*,’ and Marschner's ‘*Der Vampyr*,’—in which, we are told, “he developed extraordinary skill in orchestral combinations.” This, doubtless, is high praise;—let us add from our own experience, that it is well deserved: but it indicates a past state of affairs too singular to be overlooked. What a chasm between the two facts of English musicians being the only ones who ministered to Beethoven in the hour of his life's decay, when all the world beside seemed agreed in neglecting his music,—and English musicians lending themselves, as above, to managerial laziness or parsimony! Let us hope that no English artist of knowledge and character will again be driven by circumstances to what amounts literally to the robbery of a great master of his just reward; to scoring for a Weber or a Meyerbeer—whose own score is always accessible, on fair conditions of sale and bargain.

The directors of the *Ancient Concerts* have decided on some changes in the distribution of their entertainments. These, after Easter, are to take place at a fortnight's, not a week's, interval: a change for the better.—A note addressed to a contemporary, by Miss Hawes, informs us that the *Vocal Concerts* will be resumed this season:—we trust, for their own profit's sake, at moderated prices of admission.

The two hundred and twenty-fifth anniversary of Molière's birthday was celebrated at the *Théâtre Français*, in Paris, with great pomp, on the 15th of this month. The dramatist's ‘*Don Juan*’ was performed: after it, a sort of masque, in which *Comedy* was represented by Mdlle. Brohan and *Tragedy* by Mdlle. Rachel. The latter declaimed some verses written by M. Paul Barbier.

Among other performances which are to take place at the new theatre presided over by M. Alexandre Dumas, we perceive a half promise of the ‘*Struensee*’ by Michael Beer; with the new overture and choruses by his brother, M. Meyer Beer—of which report speaks highly. It would be no bad deed to pave the way for these by performing ‘*The Ruins of Athens*,’ written by Beethoven and Kotzebue, on the inauguration of a new theatre. ‘*The Midsummer Night's Dream*,’ and the ‘*Athalie*,’ with Mendelssohn's music, might also be given;—the ‘*Preciosa*’ of Weber, &c. We spoke last week of managerial indifference to social changes; whence a change in the nature of theatrical audiences. Little less eminent is managerial unwillingness to widen the circle of its resources. That Music aids Drama of the highest class, our own recent experiences of ‘*The Tempest*’ and ‘*Macbeth*’ sufficiently prove. That some of its master-works, too, have been produced with such a purpose, the above list indicates. It would give us great pleasure were these things more cordially recognized in tracing out a plan of dramatic operations (no scandal against legitimate tragedy is here meant,—since we would not allow a note to be struck or sung, save where the poet had expressly desired it!) We shall, at all events, look with some curiosity to the new theatre—since, to judge from the above rumour, it would seem that M. Dumas, sagacious as successful, is turning his attention towards a subject too generally disdained or evaded.—This is the place to mention that, among other matters talked of for the season on which we are entering, is a performance of the ‘*Athalie*’ at the St. James's Theatre,—with Mdlle. Rachel for the heroine and Dr. Mendelssohn's choral music.

A new three-act comic opera, ‘*Une Quarantaine au Brésil*,’ has been produced at Dijon—the music by M. Paris,—with good success. When shall we hear of such a thing at Manchester; or even at those capital cities, Edinburgh or Dublin?—M. Flotow has gone to Vienna, there to produce a new opera: and Herr Esser (whose compositions we have recently had more than one occasion to commend) has received the appointment of *Kapellmeister* at the Kärntner Thor Theatre.

The following Meyerbeeriana are interesting—as notifying some of the most recent movements of a

great musician who may, this spring, be our guest; and instructive, as illustrating the dark, no less than the bright, side of the much-vaunted artistic life of Germany.—The composer is now at Vienna. Previously to quitting Berlin, he made over last year's *honorarium* for his court service to the pension-fund of the operatic orchestra and chorus—some 450*l.*, or thereabouts; a noble liberality were the donor twice as rich.—On arriving in the Austrian metropolis, and being called to council over the production of his 'Camp of Silesia,' we next hear of the *maestro* stipulating for four military bands on the stage and a hundred fresh chorus singers! Fancy such a demand in an English theatre!—A splendid banquet has been given to him in Vienna by the poets, painters and musicians; the festivities of which commenced with a complimentary piece of verse, written by Kaiser and set by Proch,—and are to close with the striking of a gold medal in the composer's honour. He will hardly, we fear, receive such tokens from our Tennysons, Landseers, Balfes, and Wyons!—Lastly, we read of a dinner given to the musician by Prince Metternich: previously to which, however, he had been assaulted by a demand for the odious residence-tax, which those holding the Jewish faith—or even, we apprehend, of Israelitish origin—must pay in Austria. It was evaded by M. Meyerbeer pleading his title of Knight as an exemption:—but a similar impost is said to have recently driven Ernst (whose magnificent charities illustrate the records of Art) from Warsaw, after he had devoted the profits of three concerts to works of beneficence. To this last honour neither M. Meyerbeer nor the violinist will, at any rate, be exposed in England. There is, after all, more of compensation in these matters, we suspect, than the wise world dreams of!

MISCELLANEA

Paris Academy of Sciences.—Jan. 14.—M. Arago and M. Babinet made a report on a paper of M. Edouard Biot on falling stars. M. Biot divides his subject into two periods: one corresponds with a period comprised between the 18th and 27th of July of the Julian years, the other between the 11th and 20th of October. The most interesting part of the paper relates to the appearance *en masse* of falling stars, and the direction that they take. In China, as in Europe, says the author, this phenomenon has been absent at times for several years together. Between 960 and 1275 of the Christian era, the most frequent direction of the meteor has been towards that part of the heavens comprised between the south-west and the south-east.—M. Duperney read a report upon a new compass, by M. Léon du Parc, the object of which is to mark with more distinctness the real course of ships.—M. Matter communicated the result of some experiments on the explosive force given to projectiles in cannon, muskets, &c., by different charges of powder. They are as follows:—1st, that within certain limits the force communicated is in proportion with the charge of powder; 2ndly, that with slight charges the force is greater in proportion as the touchhole is small, by which means less of the explosive gas escapes; and 3rdly, that with muskets this law is invariable with charges of powder which exceed one-half the weight of the projectile.—M. Payen made a communication on the Use of Beet-root in the making of Bread. He commenced by observing, that hitherto most of the substances proposed as an economy in panification have presented disadvantages more or less serious. The flour of potatoes communicates a disagreeable taste, owing to the essential oil; and by the addition of the potato in the mass the bread becomes more compact and less nutritive. The flour of beans, peas, haricots, &c. may increase the quantity and nutritive power of bread; but if the proportion be large the bread becomes more brown, more heavy, and of an unpleasant taste. The use of beet-root, says M. Payen, is attended with very different results. Bread made of equal parts of beet-root and wheaten flour presents difficulties in the panification; but in the proportion of one-third beet-root and two-thirds flour there is no difficulty in the making or baking, and the taste of the bread is agreeable even when it is five days old. In order to ascertain the nutritive qualities of bread thus prepared, M. Payen submitted it to a chemical analysis; of which the following are the results:—

In the first place, it contains 35 per cent. of water. In admitting, according to the analysis, first, 12 per cent. of water in the flour, 13 of azoted substance, 6 of sugar, dextrine and cellulose, 67 of starch, and 2 of saline matter,—second, in the beet-root 85.5 of water, 14.1 of dry substance representing 1.36 of azoted substance, 0.8 of saline matter, 1.55 of cellulose, pectine, fatty matter, &c. and 10.8 of sugar, we find, as has been proved by direct analysis, that bread, in the making of which 33 per cent. of beet-root has been used with 67 per cent. of flour, differs chiefly by a slight diminution of azoted substance from that in which flour alone has been used. This difference, however, is equal to only 0.66 per cent., or little more than $\frac{1}{2}$ per cent. Bread made of flour alone contains 9.75 per cent. of azoted matter; bread made of two-thirds flour and one-third beet-root contains 9.10 per cent. of azoted matter. Thus, in point of nutrition, the beet-root bread made as above stated is, with a difference scarcely worthy of notice, as nutritious as bread made entirely of flour.

St. Agnes, Cornwall, Jan. 18.

Metals in Australia.—In your number for November 21st, I see that, at a meeting of the Geographical Society held November 9th, an extract of a letter from Colonel Helmerston was read. He observes, that the remarkable similarity between the Australian mountains and the Urals leaves no doubt on his mind that auriferous and platiniferous sands will be found in the former—as they exist in the latter; and strongly recommends researches with a view to their discovery. I beg to state that, in a letter to the late Secretary of the Colonies, dated June 18, 1846, I called his attention to the existence of the metals, more particularly of gold and silver, as indicated by the geological formation of the country. My views have since been in some measure borne out by the discovery of gold in South Australia.—though I look to the more northern part of that continent as their most productive localities. Mr. Gladstone's reply was, that he had no reason to suppose that Her Majesty's Government contemplated making any such researches at present.

HENRY WHITWORTH, M.D.

The Mahometan and English Colleges in Delhi.

In 1823 the British Government of India resolved to re-establish the Mahometan College of Delhi (originally founded by the Mogul emperors); and in 1828, at the suggestion, we believe, of Mr. Trevelyan, the secretary to the British resident at Delhi (now one of the secretaries to the treasury), an English class for natives was added, which was afterwards formed into a separate institution under the name of the "English College." It encountered the vehement opposition of the Mahometan professors, who threatened the students with spiritual and temporal penalties; but by judicious firmness this obstacle was removed, and six lads were placed in the first class, who soon distinguished themselves. "Let no one (observed Mr. Trevelyan) despise the day of small things. This little class, which was formed amid the scoffs of the learned inhabitants of Delhi, and the prudential objections of not a few of the European residents, was the nucleus of a system which, to all appearance, is destined to change the moral aspect of the whole of India. An annually increasing body of the most intelligent and aspiring youths of the upper and middle classes, amounting at present (1834) to at least three hundred, is zealously pursuing the study of English; and in a few years such a number of advocates and teachers of the new learning will have been raised up that the system must obtain a decided predominance." Of the six original students, three (Hindoos) became teachers in the parent institution at Delhi: one (Mohun Lall, a Cashmirian) was attached to the mission to Cabul, and rendered important services to the British Government of India; and a fifth (a Mahometan) is Shahamat Ali, who was appointed Persian Secretary to Sir C. M. Wade, during his mission and expedition to Peshawur and Cabul, and is now Mir Munshi to the resident in Malwa.—*Church and State Gazette.*

Fact v. Fancy.—Jan. 19.—In the *Athenæum* for the 2nd of January I was much interested by an article headed "Fact versus Fancy,"—as it elucidates a *Fact* which seems almost to have realized the *Fancy* of the Lovers' Trials at an epoch somewhere between the *Spectator's* time and the present. I was informed of it, many years ago, by a Frenchman,—who spoke of it as an event of an old date. In the latter half of the last century, there existed a man, in Paris, who exhibited a prodigy which he called "Les Pendules Sympathétiques." Machinery might have performed this feat, had it been shown on his own premises only: but he produced the effect at the residence of any person who chose to summon him for that purpose, emptying the clocks which he there found. On these occasions, he required to be left alone in the apartment for a short time, to allow of his preparing the chimney clocks of all the rooms; and on the spectators being readmitted, the hands of one of the clocks might be turned to

any moment required, and immediately all the other clocks simultaneously showed the same hour.

MARY DE P.

Roman Antiquities.—While the press is so frequently employed with accounts of the activity of the archaeologist in various parts of the kingdom, we must notice the interest afforded the antiquary by the great care and attention of the Hon. Capt. Neville, in the northern part of Essex, in collecting Roman and other curiosities. The Captain, some time since, was successful in exploring a field at Hadstock; having discovered and secured a large portion of a Roman tessellated floor, a silver coin of Severus, and coins of other emperors in brass, ivory pins, iron lamp and strigil, Roman tiles and bricks of very extraordinary dimensions. But, recently, on his returning to search again at Chesterford—that emporium of relics—the Cambricorum of the Romans—he brought to light not fewer than twenty-one utensils of pottery, many of them entire; consisting of patera, simpulum, poculum, and urne, of various hole and dimensions,—some of which are ornamented with hoops. His fine amphora, &c., were found here some months since. He has coins, too, from this once celebrated station,—not a few, from Roman, Saxon and early English; among which the scarce aureus of Licinius is as perfect and beautiful as when first struck,—the precious metal having defied the least corrosion for upwards of fifteen centuries. A rare small Saxon one in brass, and one of Cunobelin, are in good preservation.—*Essex Herald.*

Eugene Aram.—We have had a curious printed paper placed in our hands for inspection, being no other than the half-penny sheet hawked about the streets on the execution of the notorious Eugene Aram. It is entitled, 'The last dying words and confession of Eugene Aram, who was executed at Tyburn, near York, on Monday, the 6th day of August, 1759, for the murder of Daniel Clark, of Knaresborough, about the 7th of February, 1744.' Beneath this heading is an impression from an old and well-worn woodcut engraving, curious as representing the mode of hanging at that time. The gallows has only one upright in this form T, and there does not appear to be any scaffold. Beneath this woodcut is the brief notice of the murderer's biography.—"Eugene Aram, aged 48, was born at Ripon, the son of Peter Aram, who wrote the excellent poem on Studley Park." The "last dying words" bear internal evidence of their being fabricated for the purpose of being hawked about the streets. As this document is believed to be unique, we insert a literal copy of the speech and confession put into the mouth of the wretched man:—"My Father, who had some loose Thoughts of the Power of Almighty God, which he continued too long, hurt my tender and young Principles in Religion; I thank God I am thoroughly convinced of his Error, and am in Hopes through the Mediation of my blessed Saviour Jesus Christ to be saved. I confess the Justness of my Sentence, but was not apprehensive my Accomplish would have dealt so perfidiously with me, for I cannot help taking Notice to the World (as it does expect I should say something) that he was forsworn upon my Trial, as I have solemnly declared to a reverend Divine; he also was more active in conveying poor Clark away, than myself, likewise in burning his Cloaths, and attempting to persuade me to murder my poor injured Wife. I hope the Lord will pardon me for the Wrong I have done my Wife, whose honest Counsel I always disdain'd, depending on my own, as I thought, superior Judgment, which I find, but now too late, hath brought me to this untimely End. I desire Forgiveness of all the World, particularly, my poor, dear, and injured Wife, and of all others whom I have injured in the Course of my wicked Life, begging their Prayers for my poor departing Soul, and that my Accomplish may take Warning by this my woeful End; for tho' they are clear'd by Man, they know, before God, they are guilty as myself, I do heartily desire they would make Restitution to all those whom we have injured, which is the last Words and sincere Wishes of the unfortunate Eugene Aram."—*Manchester Guardian.*

TO CORRESPONDENTS.—A. H.—J. L.—T. H.—received.

E. F.—Our correspondent, who writes on the subject of Ballard Collections, is informed that we cannot publish a letter which lays as the ground of its argument an assumption nowhere to be found in our notice of Mr. Collier's book.

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